HOW TO TALK BUSINESS TO WIN

ONE HUNDRED & NINETY-TWO WAYS TO MEET, PERSUADE & CONVINCE MEN IN BUSINESS

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HOW TO TALK BUSINESS TO WIN

HOW MANAGERS AND MEN SCORE IN EVERYDAY TALK—MATCHING THE PROPOSITION TO YOUR LISTENER—HOW TO KEEP COMMAND—CLINCHING DECISIONS—TEACHING EMPLOYEES TO TALK BUSINESS—INTERVIEWS IN STORE, OFFICE AND FACTORY

192 TESTED WAYS TO MEET, PERSUADE AND CONVINCE MEN IN BUSINESS

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SYSTEM

THE MAGAZINE OF BUSINESS

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Part I

HOW TO PLAN AND PREPARE THE INTERVIEW

Sell Your Idea

GET away from the prejudice that *selling talk* all belongs up front and out on the road.

Not merely the salesman, but everyone who talks business, has a definite point to make—a definite proposition to carry.

When you ask advancement, when you break in a clerk, when you fight out an executive policy, *make your man want your proposition.*

Don't trust to luck.

Don't count on small talk to win decisions.

Talk to *close* your man.

Plan your interview. Guard yourself against objections. Don't leave your listener to puzzle out your offer—*make* him see his advantage through your proposition.

Send out your words like a current along unseen wires and *electrify* your man's desire for profit, for safety, for convenience, for results.

Get contact between your offer and your listener.

Sell your idea.

HOW TO FOCUS YOUR TALK

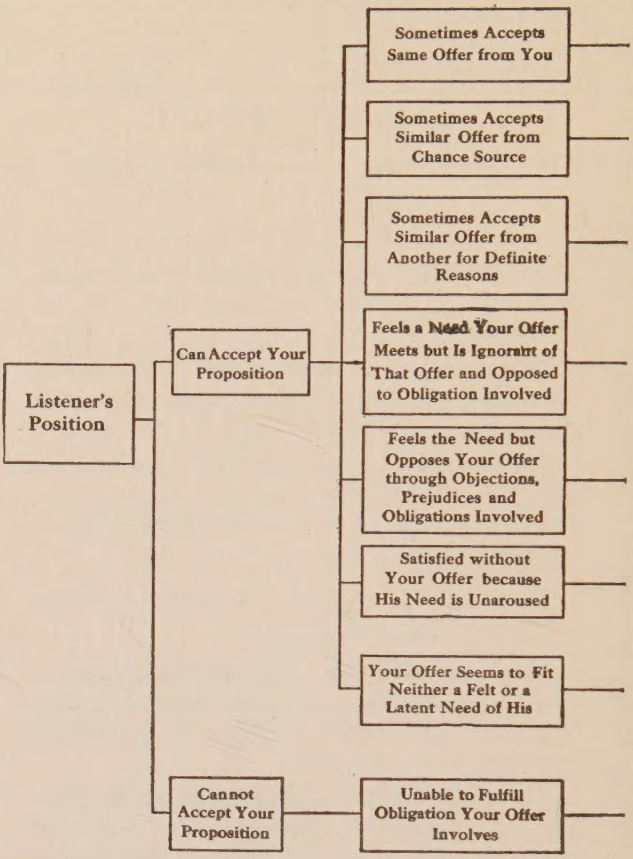
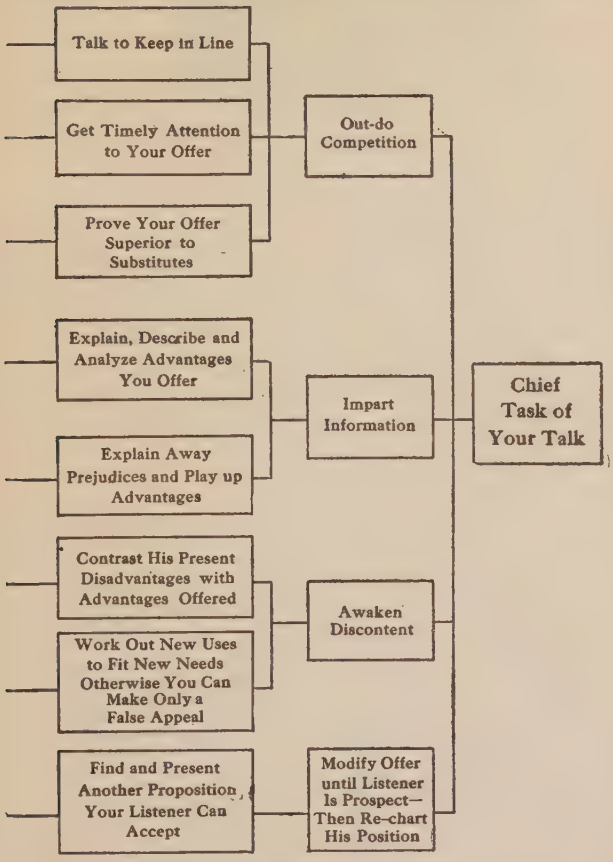

Listener's Position
Can Accept Your Proposition
Cannot Accept Your Proposition
Sometimes Accepts Same Offer from You
Sometimes Accepts Similar Offer from Chance Source
Sometimes Accepts Similar Offer from Another for Definite Reasons
Feels a Need Your Offer Meets but Is Ignorant of That Offer and Opposed to Obligation Involved
Feels the Need but Opposes Your Offer through Objections, Prejudices and Obligations Involved
Satisfied without Your Offer because His Need is Unaroused
Your Offer Seems to Fit Neither a Felt or a Latent Need of His
Unable to Fulfill Obligation Your Offer Involves

CHART I: Suit your talk to each listener's viewpoint. This chart has shown business executives, foremen, office men, salesmen and clerks how to tell when to emphasize friendliness and neglect persuasion, when to draw


Talk to Keep in Line
Get Timely Attention to Your Offer
Prove Your Offer Superior to Substitutes
Out-do Competition
Explain, Describe and Analyze Advantages You Offer
Explain Away Prejudices and Play up Advantages
Impart Information
Contrast His Present Disadvantages with Advantages Offered
Work Out New Uses to Fit New Needs Otherwise You Can Make Only a False Appeal
Awaken Discontent
Find and Present Another Proposition Your Listener Can Accept
Modify Offer until Listener Is Prospect—Then Re-chart His Position
Chief Task of Your Talk

a contrast between one proposal and others under consideration, how to describe a vague point, to appeal to the feelings, to arouse eagerness and to change the entire proposition to suit an apparently impossible prospect.

CHAPTER I

How to Plan Your Talk

LIKE any contest, business talk has certain big *factors* which the employer, the complaint man, the clerk, the salesman, must grasp; *a definite plan of campaign* such as a commander maps out before a battle; *a definite advantage of time and location* which must be utilized; *recognized principles of interview strategy* which govern the exchange of words and the adjustment of your forces to your opposition.

The clerk at the counter is apt to feel that he can lay no plan for handling customers. But a shrewd saleswoman in a Missouri store has a habit of standing away from the front of her department in order that as she advances to meet the customer, she may look a welcome and "size up" her prospect. In that instant, she outlines a plan for the interview—she makes a friendly approach, seizes upon some characteristic of the incomer which can be used in her talk and adapts her manner to her listener. Even the unexpected problem of talk can be guided somewhat by a plan.

How to Prepare and Order the Essential Points of Your Interview

In developing this plan you must, first of all, know your own proposition. This is something which can

usually be worked up beforehand, so that the name, the reputation and the face of your prospect instantly "make contact" with your proposal.

In some lines, an employee will talk the same proposition day after day. The trouble man, the executive and the leader of men, on the contrary, must in a half hour handle many different problems of explanation, inspiration and persuasion.

In the one case, you can definitely plan beforehand just what to emphasize. In introducing aluminum ware from house to house, for example, the salesman talks to out-do competition by giving reasons why his ware is superior to substitutes and by playing his listener's desire for cleanliness, convenience and durability against her objection to an extra outlay.

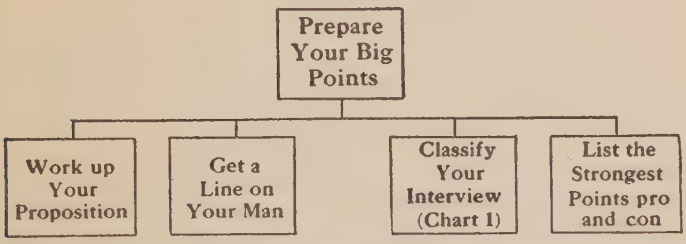

Prepare Your Big Points
Work up Your Proposition
Get a Line on Your Man
Classify Your Interview (Chart 1)
List the Strongest Points pro and con

CHART II: In preparing a business talk, close attention to the four essentials here shown insures a high percentage of favorable decisions

Where your propositions are diverse, however, you must get a line on the personality of your listener-to-be and range the proposition over against the man, the attractions over against the objections, before you see whether it is sufficient merely to get timely attention, or whether you must talk against competition, give information or stir your listener's unawakened need.

When you have gone thus far (Chart II) you have a close estimate of the strength of your attractions, you

know something of your listener's reasons for resisting you, and you have an idea of the key to his position.

Fixing Upon an Advantageous Time and Place For Your Interview

The shrewd talker, like the military expert, next wants to know where and when he is to meet his man. There is an art about choosing a favorable time and place for an interview. You can make your time and place shut out interruptions, reach your listener while favorably placed and friendly, assure you an opening, utilize the advantage and self-assurance of your own office and afford demonstrations or schemes looking to the right decision (Chart III).

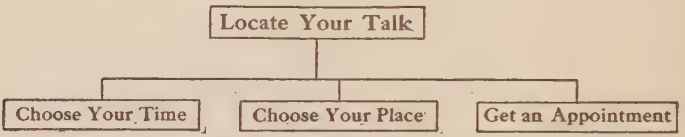


CHART III: The man who makes his own terms as to the time, place and conditions of an interview, has control of the situation

Getting an appointment gives you an introduction, saves your time, assures you against missing your prospect, dignifies your business and puts you in a position to work out the details of your interview with some certainty.

Now that you have determined the forces and located the battleground, you can map the course of your interview, (Chart IV)—the *approach*, the *body of the talk* and the *withdrawal*.

To reach and interest your man is a problem to be met with originality and audacity. The vital thing is to make sure that you get in and *get your listener's favorable attention focused upon your proposition.* Lift your-

self out of the ordinary. Don't be one of the unaccented callers of the day's routine. Make yourself remembered.

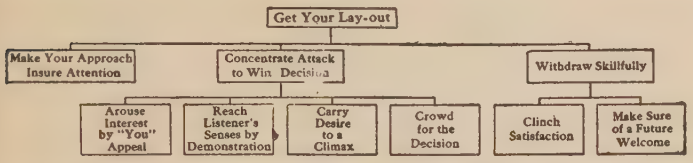

Get Your Lay-out
Make Your Approach Insure Attention
Concentrate Attack to Win Decision
Withdraw Skillfully
Arouse Interest by "You" Appeal
Reach Listener's Senses by Demonstration
Carry Desire to a Climax
Crowd for the Decision
Clinch Satisfaction
Make Sure of a Future Welcome

CHART IV: The skilled interviewer carries his listener through the steps here indicated. Recognition of these steps is a big factor in planning a successful talk

The actual clash for the decision you seek is made up of four essentials:

(1) *Arousing interest* by an appeal that touches your listener's wishes and stirs his curiosity;

(2) *Making him feel favorable* to your offer *through demonstration*—through an attractive appeal to the eye, by sound, fragrance, taste, touch;

(3) *Carrying his desire* for your proposition *to the highest possible pitch* by manner, demonstration, proof, recommendation and phrasing which put aside objections and win both his thoughts and his feelings;

(4) *Crowding him to a favorable decision* by making retreat difficult and assent a matter of course.

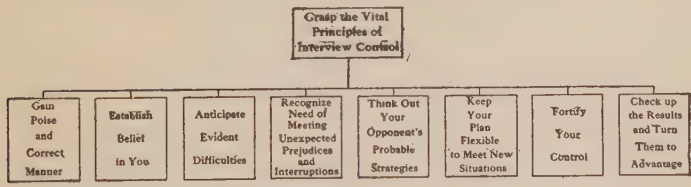
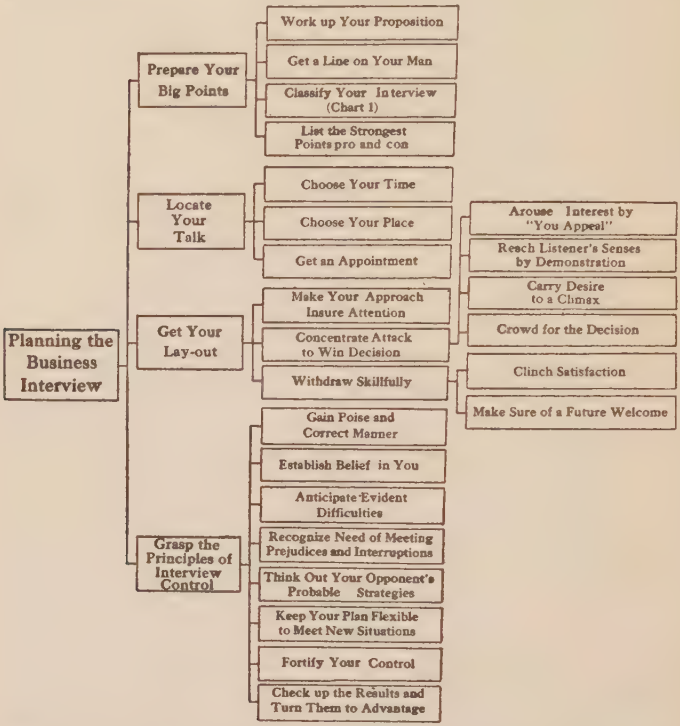

Grasp the Vital Principles of Interview Control
Gain Poise and Correct Manner
Establish Belief in You
Anticipate Evident Difficulties
Recognize Need of Meeting Unexpected Prejudices and Interruptions
Think Out Your Opponent's Probable Strategies
Keep Your Plan Flexible to Meet New Situations
Fortify Your Control
Check up the Results and Turn Them to Advantage

CHART V: You will strengthen your poise and power by checking over these vital points from interview to interview

The plan of an interview, however, should not stop even when you have mapped your way through these steps. Whether you win, lose or encounter a postpone-

ment, your manner of *capping the talk* can also be turned to advantage.

In handling an interview by a set scheme or layout, one other point is essential—*keep your plan flexible*—don't let the unexpected take you off guard. Get hold of the


Planning the Business Interview
Prepare Your Big Points
Work up Your Proposition
Get a Line on Your Man
Classify Your Interview (Chart I)
List the Strongest Points pro and con
Locate Your Talk
Choose Your Time
Choose Your Place
Get an Appointment
Get Your Lay-out
Make Your Approach Insure Attention
Concentrate Attack to Win Decision
Withdraw Skillfully
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Think Out Your Opponent's Probable Strategies
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Fortify Your Control
Check up the Results and Turn Them to Advantage

CHART VI: Careful staging of an interview, finding and preparing its big points, directing and controlling the conversation from the approach to the close and skillful withdrawal are the essentials of a well-planned interview

principles (Chart V) that lie behind the man-to-man maneuvers of a shrewd talker and *you can adapt your plan instantly to new circumstances.*

Make your bearing add value and worth to your proposal; let your straight-forwardness win your listener's confidence.

Place your interview where such "side-tracks" as visitors, telephone calls, the arrival of mail and interruption by higher officials will be avoided.

Other interruptions, prejudices and counter-attacks cannot be foreseen, but to consider these possibilities beforehand enables you to work out remarks and schemes to neutralize them. Foresight will go far to fortify your command or control of the situation—*the most vital thing* of all factors in winning the talk (Chart VI).

How to Strengthen the Weak Points of Your Interview Plan

An electrical equipment salesman has gone even beyond planning his interviews. He keeps a record (Form I) of every talk, by which he detects the points where his attack has weakened.

Prospect	Good Approach	Attention Won	Interest Secured	Demonstration Successful	Desire Awakened	Decision Won
Frederick	✓	✓	✓	✓	✓	—
Charleton	✓	✓	✓	—	—	—

FORM I: Showing how shrewd talkers check up their daily results and coach themselves on the weak spots in their talk

Every day he checks up the results of his interviews, noting how far he carried the talk successfully in each case. By scoring up the different columns from week to week he finds just where his attack fails and needs to be reinforced.

"I talked to fifty men this week," he muses, as he goes over his "batting average." "Forty-five times I got in—good enough. Thirty-eight times I had my man listening to my proposition—not so bad. Thirty-three

men were genuinely interested and I made my demonstration count twenty-five times. But what's this—only seven prospects seemed enthusiastic for my line? My climax talk—my argument, proof or ability to convince —needs over-hauling. Perhaps I have been too technical." And he at once begins to work to make men *want* what he has.

Tests tell—and the record which points out a weak spot in your talk enables you to develop a better plan, more forcible wording or a more clever scheme than the one that is failing. Success is built by any plan which thus turns yesterday's "No" into tomorrow's "Yes."

Ideas—Not Words

IT is the idea a talker presents that wins interviews. Neat phrases without aim have no value. Before you step up to your man's desk, get your proposition classified. If you are offering coal or soap or labor, show your man that you can meet competition on quality, on value, on service. Find out whether you are talking against a prejudice, against ignorance, against inability. Work out the ideas that fit your proposition—that make your case in the fewest moves. Know your points, and your words will take care of themselves.

CHAPTER II

What Points Will Win Your Listener's "Yes"?

AFTER an hour's conference with his stockholders, a factory superintendent gave up his efforts to secure an appropriation for an increase in factory capacity.

"It's no use," he told his foreman next day. "Our stockholders can see nothing but the initial cost of the new construction."

At the next meeting, under the influence of a new superintendent, the stockholders voted to enlarge the plant. His talk had proved to every one of his listeners that tens of thousands of dollars in business had been refused during the past twelve months because of cramped quarters. In contrast with the haphazard argument of his predecessor, his appeal was directed straight at the ruling desire of his listeners. He proved that increased capacity meant larger dividends.

A saleswoman working on commission in a city department store was approached by a woman intending to buy a winter coat. The customer stated her wishes.

"You can't get anything like that," said the saleswoman; "but I will show you what we have."

"You don't like this one? Well, *this* is the style."

Ten minutes later a quiet, courteous saleswoman in the same department found a coat which was in style, yet met the customer's desires.

"We'll see what we can find," were her first words; "I think of several stylish coats which give much of what you want. I think you would be interested in examining them."

Do such failures and successes in talking business of every sort result merely from personality? Or do they come from the expert handling of ideas through the medium of words? Must we look to luck for success in the interview; or can the merchant, the clerk, the manufacturer, the employer, get hold of something actual, tangible, which *he* can put into *his* talk, with reasonable assurance that it will win? What is the answer of successful business talkers, of executives who know how to handle men, of expert salesmen, collectors and adjusters, to that fundamental question: *"What decides your listener between yes and no?"*

"His own interests, either as he sees them offhand or as you play them up in your talk with him," replied a banker known throughout his state for his persuasive power in business talk.

His own interests—it is an answer that meets the test of the everyday business talk. The superintendent who made the unsuccessful appeal to his stockholders had trusted to his general impressions of the need for more factory space. His successor proved to every listener; *"You are losing money* as long as you oppose the expansion of this plant." The clerk that lost the coat sale was choosing for *herself*—forcing her standards on her customer. So the applicant for the bank loan, the man seeking work, the office manager whose help grows discontented—all are often biased by their own desires and neglect to put fully into their talk the advantages

and attractions that appeal to their listeners—the "you" interests that win.

Finding and Focusing on the Obstacles That Make Your Listener Hold Back

"I will furnish one-half of the money for your line extension," an Eastern financier once told this banker who is noted for building his talk to fit the listener's interest; "provided you raise the other half among business men in towns on your blue prints."

The banker planned to meet this condition. And the first questions he asked himself were: "What can I say to these business men that will make them put up their money? What have I got that attracts them? What are the two or three big restraining influences that hold them back? Which men will accept logic? Which ones will require an appeal to the feelings?"

It was evident at once that the principal objections he would have to meet were:

1. Lack of confidence in the success of the scheme.
2. A lack of any individual feeling of need for a new railroad through the town.
3. Ignorance of the full advantages the railroad would offer.
4. An out-and-out money expenditure by every man, without any immediate personal return.

The name of the Eastern financier behind the scheme and the banker's own reputation insured confidence. His task, then, was to see that every one of his listeners felt a personal disadvantage through the lack of added railroad facilities and saw an individual benefit sufficient to warrant a liberal contribution.

To develop these personal appeals the banker looked up the character, disposition and business history of every prospect. He found a packer whose business had

grown steadily during ten prosperous years. Here was a man to whom his own business was the one object in life—a man who would feel that this new money demand offered no personal advantages—*a man well satisfied with present conditions.* To such a man the argument of town loyalty would have to be backed by an appeal to personal interest.

"What have I to offer that man?" the banker asked himself. Referring to his map, he found that the new route would bring cattle, sheep and hogs to the packing house from an important farming section not yet tapped. He found, moreover, that competitors up and down the present transportation lines were beginning to cut into the packer's business and that without new sources of supply the packer could not possibly keep up his phenomenal expansion even two seasons longer.

Here was the personal appeal—the "you" interest—the decisive contract of advantage and disadvantage that would have the greatest possible "hitting power" with the packer. The railroad meant to him new grazing territory and another ten years of rapid growth. Without that railroad, competing centers would soon have him at a serious disadvantage.

When the banker went before the local chamber of commerce, every listener was equally familiar to him. Turning to the map he directed his opening appeal straight at the packing house interests.

"And now," he concluded, "this increased business for your packing house means a double supply of hides for your local tanner. Figure it out for yourselves. "That amount of leather, it is an accepted rule, justifies the establishment of a shoe factory in your town.

"A shoe factory means more families added to the town; more local trade; more farm trade; more wholesaling. It means more business for you, Mr. Grocer;

for you, Mr. Jobber; for you, Mr. Drygoodsman; for you, Mr. Real Estate Agent; for you, Mr. Hardware Dealer."

Thus he showed every man present some important advantage the railroad would bring him. He told the story of other communities, and showed the town as it would be two years later, with the new industries in full swing. *Then he put aside his enthusiastic word picture and suddenly brought back the humdrum present.*

"You are well satisfied," he said; "you think you have a good town and so you have; but other towns are enterprising. They are *going after* success. The easiest thing in the world is for the fortunate, well-satisfied community to be left high and dry."

Thus, with logic and persuasion, he tore away the restraining influences that were holding back his prospects and drove home their present disadvantages so keenly that his project immediately won the local support it deserved.

What the Business Talker Has to Do and What He Has to Work With

Most business is transacted by word of mouth; and ninety workers out of every one hundred talk business dozens of times a day. Yet the average talk is unplanned and haphazard. The office manager drives his workers with "Do this" and "Don't do that." You, as a business executive—a foreman—a storekeeper, see your subordinates lose effectiveness every day because they say merely: "Buy this"; or "We haven't that"—because they leave the whole power of the listener's restraints and excuses active, with only his own thought to show him where the proposition touches his interests.

The business talk is usually delivered offhand. Unplanned, undirected, it succeeds only because the talker's

intuitions are keen; or because he covers the case by sheer exhaustiveness, mouthing over the whole subject, with a waste of words on a dozen unessential points; because the listener sometimes is quick to see unexplained values. In the same way, a ton of powder, burnt in the open might do some damage—but a thimbleful, packed behind a rifle ball, will drive it through steel.

You may talk cleverly by intuition; you may talk all around your subject—and make a joint somehow. The banker might have gone before his prospects with no study of their interests; yet have made an appeal for town development that they would have translated into personal advantage.

But every business talk, whether it is selling a stove or putting a factory policy up for vote, has a definite end to gain—a decision to win—a product or an idea to sell. It is therefore as much dependent upon an appeal to "you" interests as a business letter or an advertisement on the billboard across the street. The talk that is so planned and directed is as sure to win against unplanned conversation, as is the carefully prepared and tested advertisement.

Every good proposition is like a magnet—from it radiate unseen forces of attraction for your listener, deadened, however, by the insulation of restraints and objections. One by one, these restraints must be done away with before your listener can feel the magnetism of your proposition. You must match his self-satisfaction, his objections, his lack of information, his attitude of preference for a competing proposal, with the positive current that, point by point, draws him to the decision you seek.

A few firms whose good judgment is evidenced by phenomenal success, have found definite underlying principles based upon this idea of the business talk; they

have worked out definite courses, which have bettered the average not only of men in sales divisions but of business talkers in every department from president to office boy. A practical chart based upon a close study of these different principles appears on pages six and seven.

Interview Chart I tested by hundreds of different business interviews, covers practically all the problems of talking business; indicates how clever business men are placing listeners and interviews among eight quite simple classes such as every talker has vaguely felt; spots the chief restraint at which your persuasion in each case must be directed; suggests the type of talk that will meet this influence, and whether its tone should be logical or impelling. Thus it paves the way for a definite listing of all the positive and negative you interests that bear on the decision. With it as a basis, the essentials of any interview may be mapped out—the specifications drawn. You know precisely what to emphasize in your talk.

Believe You Can Do It

IF a listener is difficult for you to win, do not think that he is impossible for your competitor: and if he is possible for your competitor, think that he is possible for you too.

CHAPTER III

How to Handle Your Proposition

PICTURE to yourself all the customers you have met at the counter the past week—all the men who have come to your desk—all the business you have transacted over the telephone—all the conferences in which you have participated. Every one of these business talks has a definite course, which, by study of the Interview Chart, can be determined, and, in part, foreplanned.

The first question to ask yourself, with regard to your listener, is this: "Can he handle my proposition—buy what I offer—assent to my project?"

Obviously those to whom this is not possible are not prospects (Chart VII). Those to whom it is possible, fall naturally into the groups of those *who are* from time to time *satisfying the appeal* embodied in your proposition, either through you or through the offer or proposal of one of your competitors; and those who, whether they have or have not felt this appeal, *have not satisfied it.*

Carry your analysis a step further and you will find that those who are assenting to a competing proposition are doing so *either haphazard* and as their attention *happens* to be directed; *or through some definite preference,* which may have become a habit (Chart VIII).

"A pound of coffee," says the housewife to the grocer, in her morning telephone call.

"What brand?" he inquires.

At once the housewife either names some brand which she has chosen for definite reasons; or she answers in a way that shows her choice to be haphazard. If she is purchasing her coffee according as some brand or some store happens to get her momentary attention, this insignificant influence is all that holds her back from accepting your brand or trading at your store. The first thing you must do—the one absolute essential in talking to her—is to get her timely attention to your proposition.

If the object of your business talk is already in line with your own proposition, this same influence—timely attention, suggestion that your proposition be accepted—your brand bought—is the basis of success. Similarly, to the *reader* suggestive copy put into an advertisement seeks timely attention. In a talk, just as in an

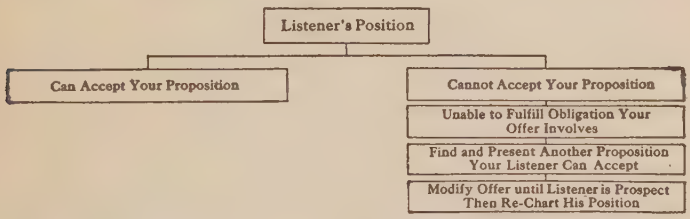

Listener's Position
Can Accept Your Proposition
Cannot Accept Your Proposition
Unable to Fulfill Obligation Your Offer Involves
Find and Present Another Proposition Your Listener Can Accept
Modify Offer until Listener is Prospect Then Re-Chart His Position

CHART VII: Suggesting how by persistence and willingness to change your conditions, you can persuade the listener who for any reason is unable to accept your first proposal

advertisement, however, the persuasion may well be carried further; the wise grocer will not only get attention for his brand of coffee, but will explain its points of superiority and thus clinch satisfaction—thus *intrench* it against *future* competition.

The case where your listener is logically grounded in his acceptance of a competing proposition was that of a real estate advertiser who preferred one piece of copy, while the copywriter preferred another. The copy-

writer sagely avoided pushing his choice with superlatives and general statements. He began to talk favorably for the other piece of copy. As the advertiser mentioned the points he liked about it, the copyman cleverly persuaded him to contrast these points with those of the first advertisement. In this way he soon found the logical grounds on which his man was favoring the competing advertisement. He then took up these points, one by one, and so forcibly demonstrated where the advertisement he favored was *superior to the substitute,* that he carried the decision.

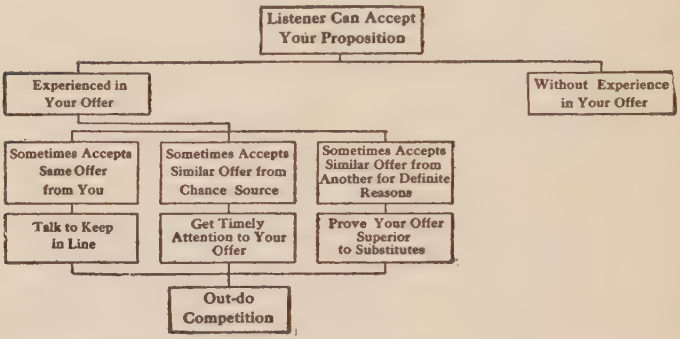

Listener Can Accept Your Proposition
Experienced in Your Offer
Without Experience in Your Offer
Sometimes Accepts Same Offer from You
Sometimes Accepts Similar Offer from Chance Source
Sometimes Accepts Similar Offer from Another for Definite Reasons
Talk to Keep in Line
Get Timely Attention to Your Offer
Prove Your Offer Superior to Substitutes
Out-do Competition

CHART VIII: In many business talks the big problem is to out-do competition of another product, alternative or policy. The kinds of talk needed to meet the various situations where competition is a factor are here indicated

In this situation the business talker must meet competition with competition; restraint with attraction; negative logic with positive logic; reasons against with better reasons for his proposal. By investigation and study of your man you can fix on and play up those points which will make the strongest individual impression.

The chief advantage, when your listener is in any of these classes, is that the matter of outlay is to him a relatively unimportant influence. He is choosing between two hats of the same price; between two projects

which involve practically the same outlay of time, effort or money; the items involved already stand on his daily budget—he has accepted and O. K.'d them; he does not need to be persuaded as to outlay or unusual action—*your talk may focus entirely upon the direction of an accepted action.*

From these simplest situations of the business talk the problem increases gradually in difficulty through eight classes, according to the objections offered, up to the point where your proposition is evidently without value to your listener and you can win him only by putting additional value into your offer or misrepresenting its appeal.

How to Talk in Advancing a Proposition New to Your Listener

Often, however, a business talker is advancing something his listener has not yet experienced—something the need for which he has never satisfied—something of novel appeal in contrast with the repeated want touched by the simpler forms of business talk. Here, your proposal may be classified as either having or not having a genuine appeal to your listener (Chart IX). If it reveals none, it must be given an appeal by added values unless it is to be offered under false claims. Where, however, it has genuine appeal, the fundamental difficulty will be either that your listener is self-satisfied without what you offer; or, feeling an indefinite want, does not look upon your project as one that meets his need. This feeling may be based upon prejudices, sound objections or total ignorance of your proposition. A study of your man—a few questions when the interview opens—and you have classified your listener so that you know which one of these big restraining influences your talk must overcome.

A factory superintendent went to his stockkeeper.

"I have here," said he, "a new scheme of marking the pigeon holes and compartments. I want you to adopt it."

"But I can put my hand on everything, even in the dark," said the stockkeeper proudly.

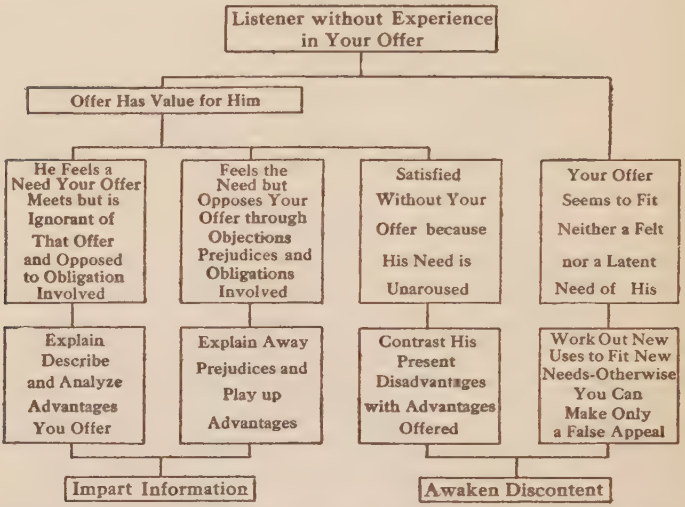

Listener without Experience in Your Offer
Offer Has Value for Him
He Feels a Need Your Offer Meets but is Ignorant of That Offer and Opposed to Obligation Involved
Feels the Need but Opposes Your Offer through Objections Prejudices and Obligations Involved
Satisfied Without Your Offer because His Need is Unaroused
Your Offer Seems to Fit Neither a Felt nor a Latent Need of His
Explain Describe and Analyze Advantages You Offer
Explain Away Prejudices and Play up Advantages
Contrast His Present Disadvantages with Advantages Offered
Work Out New Uses to Fit New Needs-Otherwise You Can Make Only a False Appeal
Impart Information
Awaken Discontent

CHART IX: By testing for these various states of mind in the listener who is partly or totally ignorant of your proposition you know just when to make a cleancut explanation, when to maneuver against prejudice, just how to play upon your man's disadvantage or need and when to get away from routine claims

The superintendent had expected precisely this attitude in his man. He knew that the old workman felt no need for a new system—that he was perfectly satisfied with things as they were.

"Yes, but we are expecting to stock hundreds of new parts next month," said he; "there are times, too, when you are kept at home—times when your assistant could handle the office and you could have a day off—times coming when your assistant will have to do the heavy work. You are in no shape to meet those situations. Let's get shipshape."

The superintendent's talk made no effort to bring his scheme into competition with any other system—it did not even go into an explanation of his plan; but first of all met the self-satisfaction of the listener with an "eye-opener"—a shrewd appeal that set the old workman to *grumbling about the present state of affairs* and voluntarily studying out the details of the new system he was asked to adopt. In a similar way the banker in enlisting aid for his railway, set the imaginations of his listeners at work upon a contrast between the monotonous present and the brilliant future of their town. *When your listener is self-satisfied, talk his disadvantages. Waken his discontent—play upon his need.*

Many of the most important interviews in business, however, focus with those listeners who say:

"I know something is needed here; but I cannot see anything for me in your proposal."

"We certainly need a new delivery system," said a grocer to his partner, who had telephoned to inquire his attitude as to buying a motor truck; "but I don't believe a truck is the thing. Think of the tire expense, the necessity of having a trained chauffeur and so on.

The grocer's statement was a frank appeal for information. He acknowledged himself puzzled. His comment put up a clean target and invited his partner to fire away with the facts on the other side.

A man may feel a need yet have both well grounded objections against your way of supplying it, and false objections or prejudices; or, if you are suggesting a novelty of some sort, he may be in an attitude of complete, unbiased ignorance towards your offer. *Analyze his position.* At once this analysis will indicate precisely the direction and the matter for your talk.

Look farther at such a case and you will find that cost—outlay—is always an added restraint.

The advertising manager who is hiring copy work every day is going the same way as the copywriter who offers him an unusually clever advertisement. The consideration involved has already become a matter of course. If, however, you offer your advertisement to a backwood's merchant who has never heard of advertising —who is prejudiced against advertising or who thinks that his business is doing well without any "new fangled" scheme of attracting trade; then you must not only arouse his discontent with his present situation, explain away his objections and describe the advantages of advertising to him; but you must play up these advantages by contrasts so as to make worth while the extra time and effort required to change a business policy. You must match information against ignorance, and *advantages against cost.* He is not moving your way along the line of some proposition that competes with yours. You must turn him squarely about and bring him your way in your talk.

How to Lay a Sound Foundation for Your Success in Any Sort of Interview

Men who talk business with uniform success build their interview on a foundation no deeper than is necessary, but absolutely sound as deep as it goes. If an employer finds a workman discontented with the present routine, satisfied of the value of better methods and handling his work by a scheme only slightly different from the offered plan of operation, he does not need to dig down and lay a foundation of need felt, or objections removed and values explained.

"You know the *why* and *wherefore* of this," he begins; "*here* is something that does it *better*"—and the reasons why the new plan is *better than the substitute* are at once built on this foundation.

If, however, it develops at any point in the talk, that your listener's experience has not well grounded him in your favor, from the bottom of the Interview Chart up to the point where the interview opens, the clever talker digs, finds the points where the foundation of his proposition is not sound in his listener's mind, and brings forward the ideas that make his listener "solid."

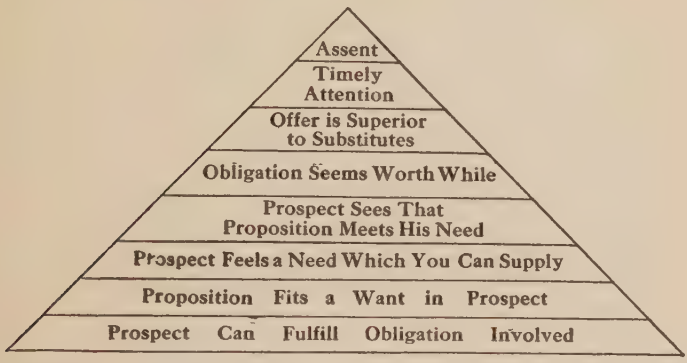

Assent
Timely Attention
Offer is Superior to Substitutes
Obligation Seems Worth While
Prospect Sees That Proposition Meets His Need
Prospect Feels a Need Which You Can Supply
Proposition Fits a Want in Prospect
Prospect Can Fulfill Obligation Involved

CHART X: Your man must feel all the attractions to your proposition here listed. If he feels none strongly enough before you start to talk, begin at the bottom and build for him the whole "pyramid of attractions"

If your man answers to the first consideration at the bottom of the Interview Chart: "It is impossible for me to take up your project," the business interviewer makes a fundamental adjustment that removes that impossibility. If no appeal is apparent, the proposition is studied or changed to fit a genuine want. If self satisfaction exists, the talk must stir discontent and a feeling of need. If objections, and ignorance oppose favorable decision, these in turn must be overcome. Where an extra outlay is involved, it is proved worth while. Finally, by this upward course, the logical reasons for looking further have been answered—haphazard attention elsewhere has been turned to definite attention to

your project, and the pyramid of positive attractions (Chart X) is sound, up to the very apex of favorable decision.

These points of the talk will rarely develop in this order, but they are essentials and your tests for their soundness may well take this course.

Further analysis will then show *precisely* what are the important considerations, reasons and feelings that hold back your listener or attract him to your offer. Thus the expert business talker gets rid of wasted words and makes his demonstration carry the precise appeal he needs. From the opening of the interview to its close he molds his words, his manner and his surroundings to overmatch each restraining motive in the listener—present disadvantage against self-satisfaction, knowledge against ignorance, greater value against competition, until the prospect is convinced that his own interests demand the answer "yes."

Stick to the Point

FIND first what your talk must do to win your listener. Whether it is to waken a want, to make clear that your proposition meets a need or to correct a prejudice, aim your arguments squarely at the vital issue.

Make your offer feasible—plain—alluring—worthwhile.

CHAPTER IV

Finding the Shortest Line to Assent

WHEN you talk business to win, a roundabout conversation will sometimes prove the shortest line to favorable decision. But always, the shortest line is that one which with only those necessary turns that avoid antagonism and friction, most directly reaches and satisfies your listener's inmost wishes—his underlying motives for action in the case. To touch a motive directly does not mean a bald statement—it may require the cleverest kind of diplomacy, with artificial hints, suggestions, appeals to the senses, testimonials, gestures, reminders. Whatever the means, however, the talk should never run haphazard. It must have the underlying motives constantly in view and must steer the most direct possible course towards a favorable impression upon them.

"Efficiency methods," said a store expert to a merchant, "may run up a few hundred dollars of installation expense, but in the end are sure to increase current returns per man by a generous per cent. And you know what that item of clerk hire figures every week of the fifty-two."

This appeal, followed out in detail, won the merchant because it offered in a greater measure that satisfaction

for which he was in business—a greater *net profit.*

Every interview hinges upon a similar satisfaction. A man is persuaded to give up work in a country town and go to the city because he expects to gain in income and in opportunity.

A lady chooses between bonnets or dress patterns for greater *wear* and *utility,* or to suit her *pride.* The employee responds to the rebuke of his chief through caution as to holding his position, because of *pleasure* and *pride* in good workmanship and in the hope of *advancement.*

Personal interests are at the base of every *yes* and *no* in business—personal interests urging assent, other personal interests urging dissent. After analyzing his proposition and determining if it reaches the listener on the basis of competition, of prejudice or of ignorance, the keen student of men seeks to read his prospect and to determine with the utmost precision, item by item, every one of those specific interests, such as comfort, gain, vanity, protection, friendship and integrity, to match which he must mold his talk.

Every talker does this, but most talkers do it haphazard. The employee in reality advances *his own reasons* and ambitions in seeking a position, instead of explaining, demonstrating and proving where he fits into the plan of *his employer*; the clerk talks from behind the counter instead of coming around and looking at the goods through the customer's eyes. The business talk, in the main, is a more or less evident effort to push *my* wishes upon *you;* instead of that basis of all good business—to give service; to attract rather than to force; to show the advantages that will come to *you* from assent to *my* proposition.

The talker who fails to check over all the possible desires and restraints his listener feels for or against

his proposition, will not find the shortest line to the decision. He tries a dozen kinds of bait that do not attract. He wastes time or voices double-edged arguments that are as likely to cut him as his opponent. In his eagerness, he often gives away an advantage needlessly.

The salesman for an eastern publishing house received a letter from the home office directing him to visit a certain book dealer.

"This store has used 2,500 of our six-volume history sets on some special proposition in which they still seem to be interested. As we have only 1,700 of these sets in print and the new edition will not be ready for six months, you should make an extra effort to land their order for the entire stock. To do this, you may discount up to a dollar a set, if absolutely necessary."

The book man got his prospect on the telephone and invited him down to the hotel to inspect his stock. In his eagerness to make sure of the big sale, he said:

"I have some very attractive prices to make you, one number in particular that is a tremendous bargain."

The prospect immediately inquired about the six volume history set.

"We have only 1,700 of these sets," the salesman replied; "no more can be had at any price until the new edition is off the press next spring."

"How about the price?"

"That's the big bargain I just mentioned—$7.50 a set—$6.50 if you take the lot.

"I'll take them," said the buyer.

The salesman wrote his house that the discount had enabled him to clean up the lot. The buyer reported to his employers that so essential was this set to a certain selling scheme, and so large was the supply of their advertising literature in which this set had been featured, that they might well have paid as high as $8.50 in

order to "corner the market" for the next six months.

In his eagerness the salesman had committed himself to a price reduction at the start of his telephone conversation. He had played the *money saving* almost exclusively. Yet the sale was due to the buyer's *caution*—to the great importance of the particular stock in the store's general selling plan. The salesman's haphazard talk cut $1,700 from the profits of the house. And such losses are often the rule—not the exception.

How to List and Write Off All the "You" Interests Your Talk Should Touch

Thousands of business talkers who have found themselves overlooking opportunities in the interview, have adopted the note book method. Most business men jot down important talking points for their main propositions. More and more the executive, the clerk, the foreman, the storekeeper, are studying the you interests and trying to analyze them in detail.

A metropolitan sales organization has gone further than the mere notebook or card index scheme.

"If we could find some series of suggestive headings under which all the you interests of your prospects could be classified," said its salesmanager, "the selling efficiency of every man here would increase 25 per cent."

As a result, five headings were developed under which can be classified any reason which a listener advances for or against any business offer. These headings are:

1. Gain or saving money.
2. Any utility, such as convenience, necessity, moral considerations, pleasure and comfort.
3. Pride.
4. Caution and instincts of preservation or protection.
5. Any self-indulgence or weakness, such as inertia, vanity, laziness, appetite.

Every man you talk to is moved by individual interests. What these five headings aim to do—what they have done successfully in indicating the shortest line to the decision in hundreds of interviews, is to suggest both

TALKING POINT SHEET

By which a storekeeper blocks out the counter- talk aimed to sell a new brand of a cooking necessity, put up in packages, as against bulk goods handled by a rival store

Underlying Motive of Listener	Points to be Advanced	Points to be Met
Money	New brand goes further because of less waste and double-checked weight Carries with it a valuable premium	Former brand cheaper pound for pound
Utility	Present brand may be bought by telephone with assurance of standard quality Sealed package is very convenient Delivery service better from this store	Location of other store handier for most customers To buy new brand is to break a habit and form a new one
Caution	Demonstration shows uniform quality, cleanliness and sanitary inspection of the packages as against uncertain care in handling the bulk goods	Suspicion of goods in a closed package Instinct to see before buying
Pride	"The best people of the town trade here and insist upon our package goods"	Clerks at other store are flattering in their attention
Self Indulgence	To assent is less embarrassing than to refuse The premium as an appeal to the something-for-nothing instinct	Customer's inertia clings to the old habit To withdraw trade from the other store may precipitate an embarrassing situation

FORM II: Listing the points for and against the "superior to substitutes" proposition. Is your listener already supplied with a competitor's brand? Does he favor a rival project? List the points for and against you—make him see that the total is in your favor

before and during the interview just what ones of these interests are acting as restraints upon your listener and what ones are attractions you can offer to win him.

These appeals are always more or less "set" for any proposition and any class of people. To this extent they are just as valuable to the letter-writer or copyman as to the business head who handles interviews. Without knowing the circumstances of the interview or the precise personality of your listener, you can foresee for almost any talk, certain thoughts, feelings and remarks which

act as restraints and attractions under each heading. Then, when you come face to face with your listener, you can test your plan with shrewd questions and soon know precisely what points to emphasize.

You interests win the business talk. Plan and forethought show precisely *how to direct your persuasion at the interests that govern* your listener. Before entering upon any vitally important interview, set down the five motive headings in your note book (Form II). Opposite each, jot down the influences that may come up to oppose your proposition. Then *make sure of your positive appeals.* Find all those that have force. Check those few which are of prime importance in getting attention, in bringing your listener back when an interruption has drawn him away, in persuading him to decide and act with you.

Before you give thought to the details of your talk, get the balance of value on the right side—*make sure of the heart of your message.*

Sellers are Masters

THE biggest men in the world today are sellers. You may not know them as such. They may call themselves bankers, engineers or ministers. In reality they are all selling something—their own or another's services. As they succeed so are they paid. The skillful talker commands the highest price.—*Edwin W. Moore.*

CHAPTER V

Advancing Your Case by Demonstration

IN a grocery store, a woman's eyes rested on a crate of watermelons.

"I should like one of those," she said, "but the last time I got a poor one."

"Let's see if we can't do better this time," said the grocer; he picked up a knife and plugged a melon. "Here, taste this."

The grocer rightly judged the added force of a direct appeal through his customer's sense of taste. Appeal through any of a listener's five senses, demonstration by-play, strengthens most business talks, and there are many ways in which to interweave it with the conversation.

First, however, find the points in your talk that demonstration will strengthen and plan to waste no time on non-essentials. Often the inexperienced talker fails by demonstrating points that have little weight in carrying the interview.

"Why do women buy these fans?" the demonstrator for an electric fan asked himself. His demonstration had handled with cleverness several special construction features which he considered good talking points, but

his house-to-house canvass had resulted in few sales. His listeners were indifferent to technical perfections.

"My experience is that they don't care anything about the way a fan is made. They scarcely know the difference between the switch and the bearings. After all, *the construction* is up to me. What they buy—what I ought to demonstrate—is not an electric fan, *but a cool breeze.*"

Thereafter the climax of his demonstration was to attach the fan cord to an electric light socket and focus the air current upon his listener.

His percentage of success at once doubled—doubled because he had substituted for the demonstration that merely clogged his talk one that through the sense of touch instantly aroused the listener's desire to enjoy a cool room during the hot days.

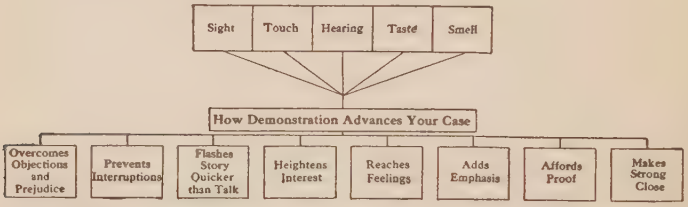


CHART XI: Here are charted purposes for which demonstration is often better suited than talk. To make your man see and sense his advantage will get brevity and emphasis for your words

Nine times out of ten your listener responds as the result of *feeling a keen desire* for what you offer. Demonstration is, therefore, of vital importance to the business interview, because it is that tool of talk *which strikes directly at the feelings.* It short-cuts the roundabout word path and flashes your story to your man's touch, taste, sight, smell and hearing (Chart XI). Your man can scarcely shut his eyes quickly enough or grip his prejudice tightly enough to dodge clever demonstration.

Like the fan demonstrator, however, you must weed out all demonstration *except that which* touches decisive points and eager desires in your listener.

How to Pick Out a Demonstration That Will Advance Your Talk

An advertising and sales manager whose business it is to put novelties on the market, "dovetails" his advertisements and selling talks with pictures and demonstration. He thinks the interview through from approach to "get-away," studies out what buyers want in the novelty and what they will take for granted, looks at the proposition from their side and tries to anticipate objections. When he has found the strongest possible attraction, he plans a demonstration precisely in line with it. He finds how to tell or echo his main points to the eye, to the tongue, to the fingers.

In the same way, you can adapt a demonstration to almost any interview.

"With that dealer," a salesman reported to his employer, "the mere mention of dust-absorbing cloths is the signal for a brainstorm. He has been stuck with several worthless imitations which women bought on his reputation. Their complaints have driven him to quit handling such goods. Quality and guaranty do not matter—he won't listen to them."

"Don't ask him to listen," said the manufacturer. "You wouldn't ask a deaf man to *listen.* You'd talk on your fingers—you'd make him *see.*"

A few days later the salesman again visited the dealer. Without a word, he opened his case, took out a sample cloth and held it up. Half covering the square of cloth was a prominent trade-mark. The dealer's eyes snapped, but he waited.

"If the woman who buys this cloth doesn't like it,"

said the salesman concisely, "*our trade-mark will forever warn her against our line.* We ought to know whether she'll like it. Would we make the trade-mark so prominent unless we knew it is watched for?"

The eye appeal got past the man's prejudice. The first sentence of the talk clinched it, and the every-day phases of demonstration followed with success.

Just as the fan demonstrator sold by sample a current of cool air always at command—just as the dust-cloth salesman crushed down a prejudice by addressing his quality guaranty to the eye instead of the ear; so sheet music is best sold by demonstration on the part of trained performers; so an invention which in blue print failed to interest capital, succeeded when the working model was put before the prospect's eyes; so the automobile is sold by a talk which hinges upon a demonstration over city and country roads, up hills and over "thank'e ma'ams." Similarly the executive who hires men or develops business plans can use his tools of demonstration —the telephone, the desk pad, the technical book, the lucky chance of his surroundings and the careful prearrangement of his office—to heighten interest, prevent interruptions, prove his points and urge immediate decision.

Demonstration goes even further. Expertly handled, it *keeps your listener's senses busy in line with your talk.* It prevents him from criticizing, from raising objections, from noticing interruptions and from turning to competing propositions. A mail order house keeps country visitors so interested in the demonstration of its own business facilities that their whole day is taken and no opportunity left to visit a competing concern. A western road salesman happened in on a large dealer the day he was starting for the eastern market. He came with him to Chicago and induced him to stop first at his

own wholesale house. There a day's visit so completely satisfied him that he abandoned the eastern trip.

The ambition of advertisers is always to short-cut the word path and play directly upon the senses. Electric signs, moving pictures, music and mechanical noises, advertising phrases that carry the fragrance of perfume, the velvet softness of fur and the smack of good eating are the efforts of the advertiser *to do what demonstration does for every skilled business talker.* The advertiser, however, is striking at the crowd! The talker can focus his demonstration upon his individual listener's interest —upon the inner desires which control that particular man's decision.

Using Demonstration to Make Your Listener Feel His Interest More Keenly

"I have got the insurance companies beat this time," laughed the owner of a new concrete and steel block in a central states' city. He ushered the insurance man, an old friend, through room after room where the carpenter's litter still lay.

"This structure can't burn," he repeated. "I am not going to waste a cent of insurance this time."

"That's great," said the insurance man. "A wholesale grocery, you say it's to be?" His mind was busy with the problem of a demonstration that would exactly fit this case—an argument concentrated into an instant —a spotlight picture of the fire damage that might come, flashed to the eye of his prospect in such a way as to shut off debate.

Suddenly he stopped.

"Don't object to smoking in here, I suppose?" he laughed. He lit a cigar and tossed a match into the pile of shavings in a corner.

"It does make a nice stove," he remarked, as the flames

licked the wall. "But suppose now, that match was being nibbled at midnight by a rat, under a cord of smashed crates. You may not own the stock of goods, but how about your walls by the time $75,000 worth of brooms, paper, sugar, tobacco and bacon have crisped and a hundred tons of water pumped into the upper floors by the fire department has filtered through your ceilings? Sha'n't you wish you had taken out some insurance?"

Caution had been uppermost in the owner's mind when he specified fire-proof construction. After months of planning, he had settled the question of fire risk and insurance—as he thought, once for all. The task of the insurance man's talk was to find a further appeal to the caution and the true interests of his man—an appeal which he could flash past prejudice and drive home in spite of intolerance. Just as the match in the shavings reopened the case with its vivid picture of the disastrous fire which might easily occur even in a fire-proof structure, so demonstration and the advantages of surroundings, under the control of the skillful business talker are often made the focus and pivot of interviews.

CORRECT demonstration makes a subtle appeal. Against it your listener has no come-back. Points it advances he accepts as the irrefutable evidence of his own senses.

Don't wait for the "show me" challenge. Illustrate your talk.

Part II

HOW TO MAKE THE APPROACH

Headline Your Talk

PUT the right headline over your advertisement and you not only get the reader's attention—not merely gain his expectant interest—but also put yourself in a most effective position to "talk business" to him.

Your approach is the headline of your interview. Men skilled in business talk make the matter and the manner—the words and the type—of that approach strong and to the point.

Right approach not only forces your man's attention, but also decides him to throw off reserve and hear you without bias. It makes him tell himself: "I want to know more of this —I will hear this proposition through."

You can make the right approach by a word and a nod to an acquaintance; or it may require weeks of diplomacy in gaining a difficult hearing.

Always, however, the right approach is from your listener's side of the question. Think of the advantage you are offering him. Make your words and bearing attract him. Word your opening to bring your man forward in his chair—*curious, interested, eager.*

Headline your talk.

HOW TO REACH AND INTEREST YOUR MAN

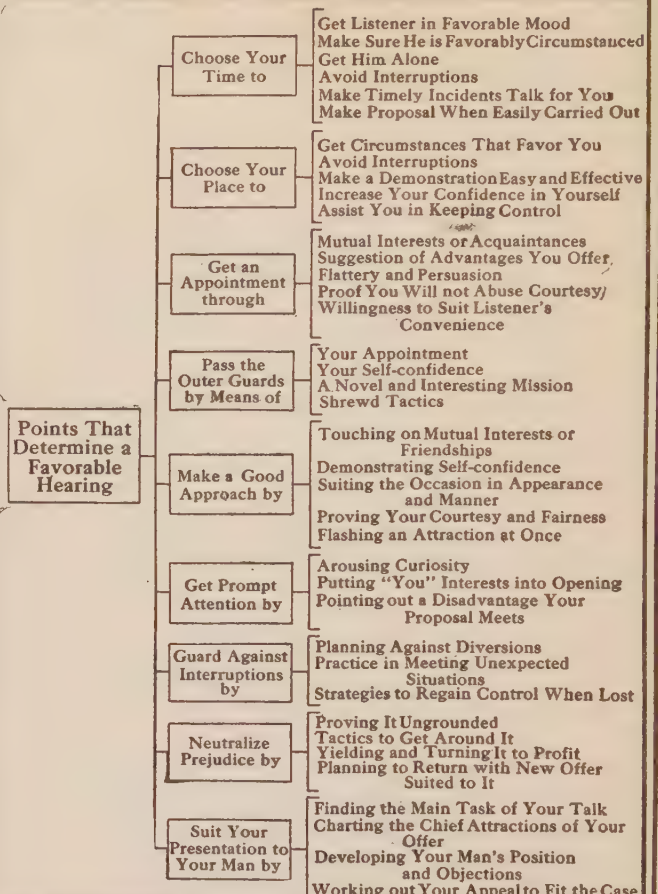

Points That Determine a Favorable Hearing
Choose Your Time to
Get Listener in Favorable Mood
Make Sure He is Favorably Circumstanced
Get Him Alone
Avoid Interruptions
Make Timely Incidents Talk for You
Make Proposal When Easily Carried Out
Choose Your Place to
Get Circumstances That Favor You
Avoid Interruptions
Make a Demonstration Easy and Effective
Increase Your Confidence in Yourself
Assist You in Keeping Control
Get an Appointment through
Mutual Interests or Acquaintances
Suggestion of Advantages You Offer
Flattery and Persuasion
Proof You Will not Abuse Courtesy
Willingness to Suit Listener's Convenience
Pass the Outer Guards by Means of
Your Appointment
Your Self-confidence
A Novel and Interesting Mission
Shrewd Tactics
Make a Good Approach by
Touching on Mutual Interests or Friendships
Demonstrating Self-confidence
Suiting the Occasion in Appearance and Manner
Proving Your Courtesy and Fairness
Flashing an Attraction at Once
Get Prompt Attention by
Arousing Curiosity
Putting "You" Interests into Opening
Pointing out a Disadvantage Your Proposal Meets
Guard Against Interruptions by
Planning Against Diversions
Practice in Meeting Unexpected Situations
Strategies to Regain Control When Lost
Neutralize Prejudice by
Proving It Ungrounded
Tactics to Get Around It
Yielding and Turning It to Profit
Planning to Return with New Offer Suited to It
Suit Your Presentation to Your Man by
Finding the Main Task of Your Talk
Charting the Chief Attractions of Your Offer
Developing Your Man's Position and Objections
Working out Your Appeal to Fit the Case

CHART XII: Shrewd tactics before and in the introduction insure a favorable hearing for the talker. This chart suggests the important things to consider in making a listener anxious for the meat of your proposition

CHAPTER VI

Time, Place and Appointments

FORTY-ONE advertising solicitors were waiting in line outside the door behind which $65,000 in space contracts was about to be awarded. A forty-second advertising man stepped out of a taxicab, walked down the waiting line, sent in his card, followed it a moment later and spent an hour in putting his proposition before the man whose signature was to go on the contracts.

Favoritism? Not at all. Merely foresight—sense of the value of time, place and appointment in handling an interview. The forty-second solicitor *made it a point* to come a thousand miles for that interview—a trip well worth while and yet flattering to the prospect. Moreover, the solicitor did not come unannounced. Two months before the interview, he had won an introduction through a mutual acquaintance of the closest sort; he had followed this advantage with personal letters full of information which the advertiser needed; he had made special investigations and suggested that at some time he would be glad to give his results in a personal interview. Finally, he had wired of his coming and made an appointment with a definite time and place which he knew would suit the convenience of his man.

The basis of successful interviews often lies months

back. The reason for failures to reach your man and for hours wasted in outer offices often lies in lack of care to locate your listener before you call upon him.

How to Work Out the Best Time for Seeing Men in Different Lines

It is not possible always to reach your man when and where you prefer, but it is almost always feasible to choose your time. There are a half dozen important tests by which to judge the right time (Chart XIII). Employees usually make it a point to reach their employer when he is in a favorable mood, but this is only elementary. Men within the plant and callers from outside can by a note, a telephone call, inquiry of friendly assistants or a glance about the office, often make sure not only that their man is in a good humor but that his attitude favors their proposition and that he is in good circumstances to handle it.

It is recognized that the hours from ten to four are favorable in most business offices. The business talker who is shrewd, however, plans further than this. He

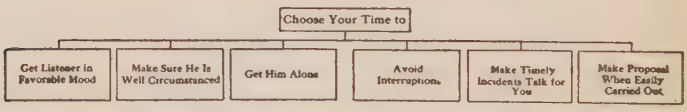

Choose Your Time to
Get Listener in Favorable Mood
Make Sure He Is Well Circumstanced
Get Him Alone
Avoid Interruptions
Make Timely Incidents Talk for You
Make Proposal When Easily Carried Out

CHART XIII: Do you consider the factors here charted when seeking an interview?

studies his individual man. Often he keeps a mental schedule of interview hours by trades and professions. If he calls upon the same prospects repeatedly, he knows by his card record just what hours suit certain men, just what prospects will usually be open for a luncheon engagement and where he will be welcome early or late in the day. One $50,000 transaction hinged upon the fact that the talker knew his prospect was at the shop nights.

He arranged for an interview from nine till one, when the desk telephone was silent, when the rest of the factory was dark, when there were no distractions of any sort and the mind of his prospect focused upon the intricate proposition he had to discuss.

Choice of time for the interview, moreover, is not merely a matter of hours. There are certain days of the week—certain times of the year—when a business man can find his listener in circumstances that specially favor his proposal. A city life insurance man finds January a rich month among prospects who receive a January bonus or increase in salary. A thoughtful executive kept silent with regard to a new venture for six months while his employer was struggling with another problem which was absorbing his thought.

Patience in waiting for the right moment to present your business enables you to talk when opposition is at minimum. A factory foreman waited until his men had made a series of blunders which threw extra work upon themselves before he tried to overcome their prejudice against a new process, which after a little practice would relieve them of the danger of errors. Like the executive and the foreman, you can sometimes advance your proposition as a natural climax to a series of events or circumstances. You can show your listener that your proposition has been worked over specially to fit circumstances which he knows require some adjustment.

How to Make Sure of Your Man—the Art of Getting Appointments

While you are planning an interview, however, your listener is working along lines of his own. The only certain way to make your path cross his when and where you wish is to arrange an appointment, as did the clever advertising solicitor. Appointment-winning is an art,

but the basis of its many clever phrases and devices (Chart XIV) is once again the appeal to the wishes and interests of your prospect.

A courteous note that secured an interview with a $30,000-a-year executive in a Western city was worded

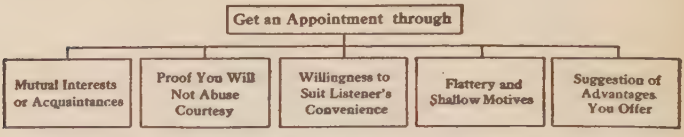

Get an Appointment through
Mutual Interests or Acquaintances
Proof You Will Not Abuse Courtesy
Willingness to Suit Listener's Convenience
Flattery and Shallow Motives
Suggestion of Advantages You Offer

CHART XIV: The most forbidding office door and the busiest prospect are open to you when you give attention to these courtesies and personal interests

like this: *"I ask this favor because I have a difficult factory problem in hand and in my inquiries throughout the state, I have been assured that you are the only man west of New York who can help me out. I write instead of using the telephone that I may thus indicate how absolutely I want to adapt myself to your convenience."*

The note was purposely worded in flattering appreciation of the business man's achievements. The vanity appeal was successful.

The man who invites you to a chair at his desk—who walks to the train with you and thus gives the opportunity to crowd for his decision under the urgency of limited time—is attracted by the curiosity and interest you arouse, the advantage you offer and the regard you show for his side of the question.

An editorial man who had repeatedly failed to win an uninterrupted interview with a President of the United States, secured permission from a friend in authority to travel on the President's train over an uneventful stretch of track. The circumstance made it possible for him to meet the President, interest him and by proof that courtesy would not be abused, to enjoy

a prolonged discussion without interruption. "You" interest rules, no matter how big or little your prospect may be in business.

Favorable Location for the Interview—Bringing Your Prospect to You

Advantages of place, like advantages of time, depend upon this regard for the interests of your man. To choose the place, as well as the time, for your interview means (Chart XV) that you can control interruptions, that you will feel at home, that you will have confidence in yourself and can use mechanical demonstration, maps, papers and exhibits with maximum effect. To attract your man to the place you have decided upon, however, to make him give up his advantage of location and come to you, requires a clever appeal to some strong personal interest of his. It is the final word of diplomacy in staging a business talk.

The district manager of a northwestern manufacturing concern made effective use of this principle of

Choose Your Place to
Get Circumstances That Favor You
Avoid Interruptions
Make a Demonstration Easy and Effective
Increase Your Confidence in Yourself
Assist You in Keeping Control

CHART XV: Here are charted things to consider when deciding on the best place for an interview

bringing your listener into surroundings which are under your control and favorable to you.

The general superintendent of a rival house had wired him for an interview to discuss a change of employers. The manager felt that at the busy desk of the head executive he would have no chance to drive a favorable bargain. On the Pullman, he planned how to get his man to his own hotel room.

When announced, he dropped into the office of the general superintendent and found it a nest of distractions and interruptions.

"I am in town till evening on three deals of considerable importance and all of a private nature," he led off; "I have all my records, information and luggage in parlor M at the hotel. We want a long talk without any interruptions or distractions. I can give you the entire afternoon. Will you come up? . . . Any time after 1:30."

The general superintendent looked about somewhat hopelessly at his advantageous surroundings. The telephone rang.

"That's the sort of thing that loses sales," casually remarked the district manager. His listener silently acknowledged his point and could make no excuse or suggestion as to a better place. At 1:30 he was on hand and the district manager found himself in full control of the interview which followed.

In a similar way, any business talker can often choose his own time, select the place and make his own appointment. Only the one rule is essential, *rest your case chiefly on the interest and advantage of your listener. Have a plan.*

Study Your Successes

WHEN the adroit talker gains success in an interview, he studies the surroundings and conditions that govern that decision. Thus he finds the way to duplicate his success with greater ease and with the prospect of future profit.

CHAPTER VII

How to Get a Hearing

THOMPSON, reporter for a New York paper, had failed to get past the private secretary of one of America's prominent men. Musing over a way to renew the attack, the thought came to him:

"If he hasn't time for a newspaper interview, why not first approach him with something he does have time for?"

By diligent search he found a secondary proposition that seemed likely to interest his man. A letter based on it got the appointment. At the specified time he called at the office of his prospect.

"I am Mr. Thompson," said he. "You remember I have an appointment to get a cast of Mr. Oliver's hand."

The reporter was admitted, mixed his materials, had his prospect insert his hand in the mold and questioned him for an hour while the impression was being made. So cleverly had he handled his lesser proposition, the making of a collection of casts for exhibition in several large museums, that his eminent prospect had agreed by letter to a definite appointment without suspecting that a still weightier point of the plan was the interview.

Where there is ingenuity, no man is impossible to see. If you cannot pass the outer office by ordinary means, find some plan that will impress attendants and secretaries with the importance of your mission—combine

with your first object some other errand which has unusual attention and interest value—*climb over the fence and decide from the other man's viewpoint what will make him glad to see you.*

Most business talks are off-hand. There is only an instant in which to work up an approach that wins favor. The clerk steps up to the incoming customer and by a single word or gesture makes or loses friendly contact. The business man puts in a telephone call or swings open a door and has his whole problem of approach to decide the next instant.

The first rule—the point which in itself will win favorable hearings three times out of five, is to *make your bearing show confidence.* Belief in yourself and your proposition, like enthusiasm at a salesmen's meeting, is contagious. It can be cultivated.

One executive who has gained a reputation for his poise and suavity has done so by such simple expedients as deep breathing to control nervousness, slow going when there is a flight of stairs to climb before reaching the prospect, and by taking a moment to cool off on a hot day before opening the door ahead. He makes it a point to handle his difficult interviews in the morning hours when his mind is keen. If several hard problems of business talk come in a single day, he finds relaxation time to break the nervous tension between them. He always avoids talking to several persons at once because he finds that his confidence is not so strong as when handling only one prospect.

Other points worth remembering are to find out beforehand whether your prospect is in, so as to avoid the importunity of repeated calls; and to know the busy days and rush hours when an interview is sure to be a series of embarrassing interruptions (Chart XVI). A sense of coming well timed and to a familiar situation

takes away the element of surprise and stimulates a man's confidence in his ability to reach and interest his man.

Study and Develop Clever Schemes of Approach before Attempting Difficult Interviews

Wherever you have a difficult talk to handle, *work up your case.*

There are dozens of points and schemes that will help you to a hand-shaking basis with the man in the closely guarded private office.

First of all, know your man and his surroundings. Find out whether he is likely to be busy, prejudiced, indisposed to hear you or hedged about by assistants hired to insure him against interruptions.

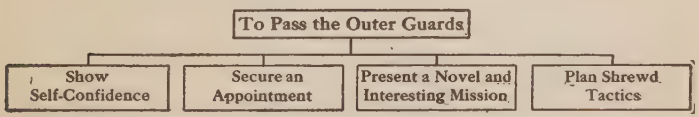


CHART XVI: The outer office force is designed to keep out the beggar, the seller of things not wanted and the retarder of business. Prove that your errand is out of the ordinary

A credit man, on arriving in a city to meet new prospects, goes to the banks, to the newspapers, to public officials and to acquaintances of his men. He finds out all their individual characteristics and hobbies. One may be a temperance advocate, another a socialist, a third, a vegetarian. All those *ists* and *isms* are entered on prospect cards against the man's name, and before the credit expert's real business appears, he has touched upon his prospect's pet subject and reached a basis where fellow feeling is probable.

Develop your acquaintanceships. Mutual interests have extraordinary value in winning audiences. Most business success is founded upon wise use of social opportunities. Find a link of friendship, of locality, of club

or college, of experience, of sports or hobbies, that will take you beyond your formal business proposition in meeting your man.

Some introduction or mutual interest of this sort is often essential. Take time to find it. Develop it in a letter or by a telephone call in which you place yourself courteously at the convenience of your man.

Dress is a further index to character. One city salesman whose success has been among prominent people keeps a complete record of the personal tastes, habits, hobbies, connections and acquaintances of every prospect. He uses this record not merely to find a mutual interest, but to the end that his dress and bearing may always be in keeping with that of his prospect. His personality never jars upon his man, never distracts attention, but always helps him to the neat and easy bearing which enables him to focus on his subject. It puts him on a level with the man he seeks to reach.

Sometimes it is easy to get in—hard to get attention. If you know your man, never go to him without a plan of approach—an opening sentence—a news item—that is sure to interest him and to help you to a welcome.

To Command Attention
Make a Good Approach by
Get Prompt Audience by
Touching on Mutual Interests or Friendships
Demonstrating Belief in Your Proposition
Suiting the Occasion in Appearance and Manner
Proving Your Courtesy and Fairness
Flashing an Attraction at Once
Arousing Curiosity
Putting "You" Interests into Opening
Touching on a Disadvantage Your Proposal Meets

CHART XVII: Careful attention to the factors here charted insures an approach that automatically commands attention

A newspaper reporter spurs his man to attention through curiosity. From the door-way, he notes that his man is flustered and likely to say "too busy;" but before a word is exchanged, the reporter smiles enigmatically. The smile may start a smile; at least, it arouses the pros-

pect's curiosity. He is not content until he hears the news, the point, the reason behind that smile.

In the same way, a professional man whose business depends upon keeping the intimate confidence of his prospects, utilizes a clipping service on the items which touch his men most deeply. He never calls upon a prospect but he is bubbling over with oddities, news items, scribbled notes and out-of-the-way clippings which not merely interest but profit his man.

How Confidence and a Plan Will Elude the Outer Office Blockade and Get Your Man's Attention

Winning a hearing with the official who is guarded by clerks and secretaries requires double strategy—strategy to get in and additional cleverness to force attention. Sometimes, as in the case of the reporter who secured the plaster cast of the famous hand, one scheme serves both purposes. Often confidence and quick wits alone will solve the problem.

An inventor had a business problem to discuss with a well known railway president. Repeated attempts to reach other men in similar positions had failed. This time the inventor determined to succeed.

In the outer office he paused, busied himself with some memoranda and added a column of figures while listening to the talk and making sure that his man was in. In a minute he had his cue. He stepped quickly to the gate and the clerk rose, inquiry in his eye. The inventor thrust out his hand.

"Hello," he said cordially; "You are looking better than the last time I was up."

The clerk hesitated. He had never seen the inventor, but he could not be sure the man was a stranger.

Another clerk bore down. The inventor met him with a smile and the same compelling motion of the hand.

With a shrewd remark he brought the clerk into technical gossip about the road. While the problem of placing him still engrossed both men, the inventor turned toward the inner room. The inventor nodded to a man at a filing case and steered straight to the door of the president's office. His friendly greeting paralyzed the brain of this man for one vital moment—the door was open—inside was the private secretary.

"Hello," said the inventor, "Is the president in? I have a letter that he will want to see—I will just hand it to him."

In another moment he had penetrated the citadel and the president, confident that his outer guard would have admitted no one on trivial business, gave him a chance to speak.

The failure to get a hearing annuls the cleverest plan of business talk and the most attractive proposition. The shrewd talker never gives his man a chance to catch him off guard and shut the door in his face. By preparation, by foresight, by strategy worked out ahead of time, he makes sure of his listener's attention.

Find the Weak Spot

IF you find more than a few unwilling listeners, the trouble lies in some specific direction. It may be lack of physical poise or tactless wording in the approach; it may be improper handling of the outer guard; it may be wrong choice of time or place for the interview. Whatever the fault, you can find and correct it, if you are really resolved to do so and go about it persistently. —*Lorraine McKay*

CHAPTER VIII

Playing Up the "You" Interest

SUPPOSE that a friend should greet you not with "How do you do?" but with "I am very well today" and should continue for a half hour or so on the "I am a fine fellow" theme. Would he get your genuine attention? Would you agree with him? Would you hear him through?

Absurd as this seems, such talk is used every day in business. The collection man talks about his shortage of funds, not about the risk you run of losing your credit standing by delay in payment. The job hunter talks about himself, not of how he can help you. The salesman talks of "our line," "my goods" and "my house." The tailor to whom you go *to be fitted* talks up the quality of his goods and the completeness of his stock as if you were in the market for woolens by the roll. Yet all of us know that we give attention quicker and that our interest develops faster when the man across the counter or the desk corner shows that he knows what we are thinking of and wishing for.

An experienced canvasser for a cleaning compound plays up the "you" element in a way that almost always gets the interest of the housewife.

When the woman who answers his ring looks as if she had been interrupted in her usual work, he assumes an attitude of concern:

"You are busy, madam. I am very sorry to have interrupted you—perhaps I can call again," and his solicitous tone usually wins the assurance that his call is no trouble at all. This gives an opening for some remarks on the housewife's most absorbing interest—housekeeping, and leads naturally into the proposition.

A clerk in an Indiana department store gives the same impression of personal interest by calling up prospects over the telephone from time to time.

"I happened to think," said he in one of these talks with a farmer's housewife, "that on account of the little folks, you would be specially interested in our bargain sale of school children's clothing and outfits beginning tomorrow." His constant attention to the interest of his customers has won him a big trade.

Introducing your proposition to your man is like writing a headline. The advertiser might put his headline in Greek characters and excite the curiosity of every one—but he wouldn't have a good heading. When you open your subject, you must do more than excite curiosity or get casual attention. *You must touch an interest that will lead your man into your proposition.*

There are always little interests outside of the business in hand that make good headlines to the business talk, because they bring you and your prospect to common ground, where *you* can find and fit *his* wants. You and your listener may have a common acquaintance, may belong to the same lodge, may both be interested in the same kind of books or sports, may have lived in the same town, known the same people or travelled in the same sections.

Whenever you touch on any of these subjects, you are appealing to a "you" interest. If you find no common ground, you can still show consideration for the fact that your listener is busy or that his work offers

difficulties. The rule of one clever interviewer is always to help his man with a little suggestion or service before he asks help. Such recognition of the other man's advantage wins his esteem and puts your proposition on the road to acceptance.

Finding the Point of Contact Between Your Proposition and Your Man

But it is not in appealing to the incidental interest that you advance your proposal most rapidly. *You must fit your business proposition to your listener.* Ask yourself candidly what he wants to know *about your proposition,* what he needs, what you have to offer him, what phases of your scheme touch him most closely.

A young fellow decided to take a correspondence course in an electrical engineering school. He answered two advertisements and two solicitors called upon him. The first told him: "Our school is the best in the country. We have the most complete set of courses. We cover all lines of education."

The second solicitor said: "You have a pay-day—what does it mean to you? Does the money you get on the first last till the thirty-first, or are you short at the end of the month? Twenty of our men got raises this month. You can get your salary raised too. I have a course here that exactly fits men with the practical experience you have had. Take it and you can work yourself quickly into a better position."

The student had his eye all the time on that pay-day. He was thinking of what the school could do for him, not of its broad service in reaching men in all trades and dozens of states.

The advantage of the personal letter over the form letter—the advantage of the personal talk over the advertisement—is that you take one phase of the "cure-

all'' argument and fit it specifically to the listener who is looking at you with certain wishes and motives in his eyes.

A typical young college man applied for a position in the auditing office of a large railway. With considerable confidence he described his learning, his travels and his summer experience in several lines of business. When he finished, the auditor said: ''Your extraordinary abilities would be wasted on a job making out bills.''

The auditor had started at the bottom. He had developed in his work without German, geometry or a trip to Europe. His sarcasm indicated that he was prejudiced against the applicant because of his broad education.

The applicant was shrewd, however. Before he applied for a similar position with another railroad he found out what the duties and problems of corporation auditing were. He checked over his qualifications and found those which fitted these problems. His next application was worded like this:

''You will find that I will catch hold quickly and get ahead with my end of this work without obliging you to carry me on your back through a long apprenticeship. I have had experience as a shipping clerk, I can make out bills and I know the principles of accounting. I have been trained to think, to take responsibility in these things and to systematize my own work. I can follow orders and learn to take the lead in my department, because I know the 'why.' I will not have to be told twice.''

An employer always appreciates recognition of the heavy problems he faces. He wants the man who can take the lead on one end of the work—the man who can stop things without passing them up for decision. The very tone of this second talk proved to the auditor that

the applicant was thinking how he could help—how he could give value for the wages he would receive. His education and experience appeared in a new light—that of worth to his employer, not merely of claim for a fancy salary.

How to Direct Your Thoughts at "You" Interests by Talking in the Second Person

Phrases that begin with the first person—"I," "We," "Our"—always make an unfavorable impression—always deaden the current of magnetism between you and your listener—always lead you to think of your own "stake" in the game instead of your man's. If you begin your sentences with the unselfish word "you," you reverse matters. You melt the chill—you set friendly currents in motion—*you guide your own thoughts towards the advantages you can offer.*

A representative for a western railway called on the head of a tourist party which was seeking accommodation.

"We've spent thousands of dollars to improve our road," he began. For half an hour he talked about "our road," "our equipment," "our service," "our mileage." He failed to get the trade of the tourist party.

A rival agent called on the same prospect a few days later. The advantages of his railway were no greater than those of the other, but he got away from generalities and worked out the details of service which his best train would give this party on a certain kind of ticket at a certain price. His talk was not planned ahead, but he began by saying:

"You plan to spend a sum that entitles you to the best transportation service. You are planning a pleasure trip. Tell me when and how you want to go, and I will prove that our service is going to fit your scheme like an old shoe."

The prospect pulled open a drawer, got out his plans and gave his man complete attention. The phrases "you" and "your plans" had won him. He unfolded his plans for the tour contemplated, and the talk was at once directed into the channels that touched the interests of both men most deeply.

How to Uncover the Interests That Will Bring Your Man to Assent

Playing up "you" interest means fitting your proposition to the listener as the hatter, the tailor and the shoe dealer fit their wares. First of all, you must take the measure of your man. You must plan your interview with him in mind and "stock up" with talk adapted to him. You may touch upon his incidental interests, his friendships or his hobbies; or still better, you may find out what he wants and interest him in those phases of your project which fit.

In taking the measure of your man, however—in studying him at long range or during the first moments of your talk, keep your plans flexible, for you may be mistaken as to his interests.

A book salesman approached the official of a southern college and suggested with confidence that the college would, of course, want one of his standard reference works just from the press.

"No," said the official, "we've just bought a set."

The solicitor saw that he could not play on the interest of which he had felt sure. He must find some other.

"Where is the set?" he asked.

"In the professor's reading room."

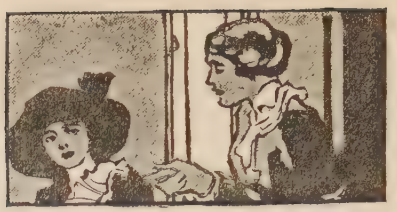
"But what about the students?" inquired the solicitor. "They're the men who need this reference work most keenly. Are you going to let the general library and the dormitory book shelves go bare?"

Though taken by surprise, his question instantly developed a new "you" interest, which led to success in the interview. So the skillful business talker unfailingly tests for the real desires and motives that actuate his man. He changes cold curiosity into earnest attention. He arouses the genuine interest to which his man gladly gives rein.

For the most important object to any man is himself. It supersedes all else. If your proposition touches the real wants of your prospect, get a grasp upon them and you are assured of a chance to put your case.

Get the "You" Element

THE "hundred-point" interviewer looks at his proposition through his listener's eyes. Show your man how your project fits his needs—how assent will forward his desires, his plans, his ambitions. Talk from your Listener's side of the fence.



CHAPTER IX

How to Handle Prejudice

"I WON'T pay and I'll shoot any man that comes here to collect," said an irate farmer to his neighbors. The implement dealer who had sold him a reaper had so bungled in an effort to collect as to arouse this fierce prejudice in the buyer.

One day the policy man for the implement house tied his horse at the farmer's hitching post and came across the yard.

"I hear that our agent has been making trouble for you about your payments," said he, "As manager of the adjustment department at the factory, I came right down, not to collect—for I know that honest men pay just bills—but to see that you get a square deal."

The adjuster went on to indicate that the routine way would have been to take in the machine "but," said he, "I have been a farmer myself and I knew that with harvest just ahead, this would mean a loss to you far greater than the balance you owe."

Facing a prejudice that seemed beyond argument, the policy man brought his listener's advantage into his first statement, forced a hearing and went away with a check in his pocket.

Prejudice in your prospect may take a dozen different

colors. Always, however, it means that your man has *pre-judged* adversely on your proposition. He may merely be opposed to the waste of time which your interview represents to him. He may have a "grouch" against you personally. He may be set against your proposition or all such propositions. He may have an old score chalked up against your house or his prejudice may touch just one point that you bring up in your interview and yet, if unchecked, may make him see your whole case in the wrong light.

For every one of these prejudices and problems, however, experts in business talk have found successful counter-moves. One rule answers all these cases. In handling a man whose mind is prejudiced against you, do as the implement house adjuster did—make your listener feel that he has taken an unfair stand—let new light into his mind—*shake his confidence in his own pre-judgment—make him re-open the case.*

How to Win a Difficult Hearing by Side-stepping Prejudice

Business talkers know prejudice in many forms. The executive sees his board of directors or his committee of workmen sit stolid under the most convincing demonstrations. The down-town solicitor goes against closed doors, information desks and an outer guard of shrewd clericals. The house-to-house man meets prejudice crystallized into the deaf porter and the closed door. How to get past?

Prejudice is always aimed at a particular object or class. Turn the phrase, find the scheme, lay the plan that lifts you out of that class—side-step your man's pre-judgment.

"Parlez-vous francais qu' est que c'est que bonjour Madame Williston," said a magazine solicitor at the door

of an old southern mansion. Over and over he repeated his French jargon, until in despair the gray-haired negro door-man called his mistress. A humorous explanation by the college boy at once put his interview on an easy footing. He had side-stepped the prejudice represented by the hawk-eyed door-keeper.

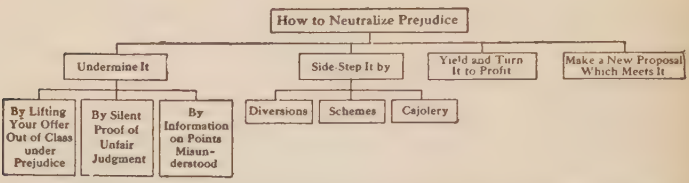

How to Neutralize Prejudice
Undermine It
Side-Step It by
Yield and Turn It to Profit
Make a New Proposal Which Meets It
By Lifting Your Offer Out of Class under Prejudice
By Silent Proof of Unfair Judgment
By Information on Points Misunderstood
Diversions
Schemes
Cajolery

CHART XVIII: Analysis and careful planning point the way to neutralize prejudices that threaten the success of a business talk

In a similar way a club director wishing data as to the constitution of an exclusive New England organization, phrased his first statement to lift him out of the class of talkers against whom prejudice seemed most likely.

"It was voted by our club in Kansas City," said he, "that during my Boston visit I inquire what qualifications and tests have made membership in your society so highly prized."

With subtle flattery the speaker had instantly raised himself above the high school committees for whom the club secretary was constantly "too busy" and had dignified his interview into a diplomatic function.

When It Is Necessary to Clash With Prejudice— Bring In Visible Proof

Prejudice can be handled by a flattering show of personal concern for your listener's interest, as in the case of a solicitor in Australia, who sat for hours listening to the opinions of old men, in order, as he said, "to get past

the prejudice which they held against gray matter and in favor of gray hairs;'' or you may make your man forget his prejudice by a joke, a good story, a good dinner, an hour at the ball game or the endorsement of an official your prospect looks up to.

Sometimes, however, prejudice will not be cajoled. You must either submit to it or down it.

The advertising manager for a steam pump factory encountered a prejudice which had to be overcome. He knew the prejudice was unfounded and shrewdly arranged to down it silently, by ocular proof.

A construction engineer had been approached by a green salesman for the steam pump concern. The salesman had left the impression that their make of pumps was unsafe. The advertising manager, seeking a written endorsement from the construction engineer, learned of his prejudice. He put a set of blue prints in his pocket and went to see his man.

''But your pump is unsafe,'' objected the engineer. The factory man pulled the blue prints from his pocket and laid one before his listener. The expert glanced at it and put his pencil on the drawing.

''Why,'' said he, ''there is the ground valve; that makes your pump safe. Why didn't your man show me that?''

In this way the shrewd business talker can bring about a definite collision between facts and prejudice, gaining a silent victory which hurts the pride of no one and forestalls acrimonious argument.

How to Get Back after an Unfavorable Encounter Has Aroused Prejudice against You

Patience is essential in dealing with such prejudices as the business talker encounters. Tomorrow will often win the interview which is jammed fast for today.

An expert city salesman often meets prejudice in his first interview. The tactics he has adopted at this point insure a more favorable reception later. He drops his proposition, induces his listener to indicate what sort of an offer might interest him, then frankly acknowledges that he has no such offer in reserve.

"But," he adds as he turns to go, "we are working up precisely the sort of thing you are looking for. The house has found such a proposition necessary among men like yourself. The first day we have that offer ready, I am going to bring it in and let you see it."

Thus the prejudice which cannot be directly overcome, side-stepped or undermined, can often be turned to advantage and made the basis of an almost definite appointment for a future date or proposition.

Feel Your Way

YOUR first-time listener is usually wary. He watches your talk, your every gesture. He is quick to catch at the slightest justification for a suspicious attitude. Your first words should be chosen to build up in his mind a feeling of confidence—to reflect your honesty—your ability—your good judgment. Understatement inspires confidence.

Part III

HOW TO GET THE DECISION

Build a Want

MAKE a business man see something worth while and he will drop routine to grip the opportunity.

But you must *make* him *see* his advantage. His enthusiasm for your proposal will never be greater than while you are talking it.

This is the rule behind "closing"—the fact behind "do it now".

Don't expect his enthusiasm to make its growth after you get away. Don't leave your man's thinking to do the work of your words.

When you wish the man across the desk to say "Yes", picture to him his need—prove the advantage you propose—show him the chance ahead—*build a want.*

Assemble every factor in the interview towards a climax of enthusiasm. Put his aversions, his reasons, his wishes, between him and delay. Make it hard for him to refuse. Get him more ready to assent than ever before—ever again.

At that pinnacle—that instant of highest eagerness, *close for his decision.*

PERSUADING YOUR LISTENER TO SAY "YES"

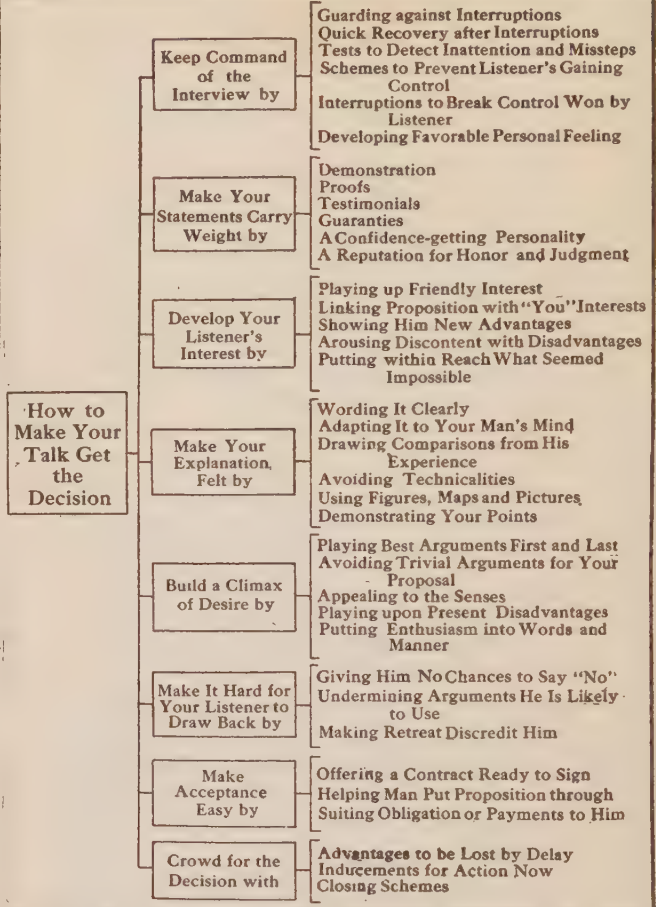

How to Make Your Talk Get the Decision
Keep Command of the Interview by
Guarding against Interruptions
Quick Recovery after Interruptions
Tests to Detect Inattention and Missteps
Schemes to Prevent Listener's Gaining Control
Interruptions to Break Control Won by Listener
Developing Favorable Personal Feeling
Make Your Statements Carry Weight by
Demonstration
Proofs
Testimonials
Guaranties
A Confidence-getting Personality
A Reputation for Honor and Judgment
Develop Your Listener's Interest by
Playing up Friendly Interest
Linking Proposition with "You" Interests
Showing Him New Advantages
Arousing Discontent with Disadvantages
Putting within Reach What Seemed Impossible
Make Your Explanation Felt by
Wording It Clearly
Adapting It to Your Man's Mind
Drawing Comparisons from His Experience
Avoiding Technicalities
Using Figures, Maps and Pictures
Demonstrating Your Points
Build a Climax of Desire by
Playing Best Arguments First and Last
Avoiding Trivial Arguments for Your Proposal
Appealing to the Senses
Playing upon Present Disadvantages
Putting Enthusiasm into Words and Manner
Make It Hard for Your Listener to Draw Back by
Giving Him No Chances to Say "No"
Undermining Arguments He Is Likely to Use
Making Retreat Discredit Him
Make Acceptance Easy by
Offering a Contract Ready to Sign
Helping Man Put Proposition through
Suiting Obligation or Payments to Him
Crowd for the Decision with
Advantages to be Lost by Delay
Inducements for Action Now
Closing Schemes

CHART XIX: How to hold a tight rein on your listener's interest; how to keep him moving towards assent—the factors that build desire—that cut off retreat and make it easier to say "yes" than "no"—are here charted

CHAPTER X

Making the Main Points Strike Home

"WE have had a great game in the last two years," said a manufacturer to the strongest of three competitors in rivalry with whom he had built up a famous trade-mark. "Are you still ready to take a chance?

"I am pinched for quick money," he went on. "I must have it, and my trade-mark is my security. Will you take a chance: eight per cent and your principal in three months—or the trade-mark for which you offered me in cash twice what I want on the loan? Will you lay a bet before I put the proposition to the only other men in town who know exactly what my trade-mark is worth?"

The talk got under the competitor's skin—it won. It carried because the essential points were shrewdly directed at the strongest instincts the listener felt. Analyze these six diplomatic sentences and you will find:

(1) That the whole weight of the argument struck at the gambling instinct which the talker knew was dominant in his man.

(2) That the argument was worded to arouse the listener's most eager desire—the possession of a trade-mark which had drawn thousands in business from him and which had the power to write thousands back into his bank-book.

(3) That the listener's chief reason for holding back —his realization that he would be helping a competitor —was swept aside with the suggestion, "Take your chance, because if you do not, there are others who will. A trade-mark which represents your stiffest competition, will be consolidated with another against you."

(4) That the talk carried no dead weight. It was stripped of non-essentials so that the balance between disadvantages and benefits showed plainly in favor of assent.

How to Direct a Talking Point at Your Listener's Strongest Desire

In handling the main appeals of your proposition, these four points are vital. Standing alone and unaided, they will bring success in most interviews. There are hundreds of shadings, phrases, mannerisms and schemes that will help you to hammer them home, but *they sum up winning business talk.*

Contrast is often the secret of emphasis. If your listener is facing an evident disadvantage or a genuine danger, you can play upon one of his strongest desires by contrasting the disadvantage with the relief offered by your proposition.

"We're not in business to promote art," said the head of the copy department to the representative of a lithographing company who was helping him decide on the color work in posters for bill-board advertising. "Better take your 'artistic' arguments to the Civic League."

"You don't like the Civic League?"

"They're trying to get the city council to tear down all the bill-boards."

"Yes, and they're right on our trail—meeting this very afternoon—getting ready to hammer the city coun-

cil. And why? Because of the flaring, glaring posters you've been putting up. I'm going to that meeting. If I can tell them that your concern has increased your bill-board appropriation on purpose to give the city artistic posters—if I can recite this as an indication that poster art is determined to lift itself above prejudice, then opposition to bill-boards will shrivel."

The advertiser agreed to the more costly multi-color posters. The lithograph man's argument won by playing upon caution—by finding a fear, and satisfying the listener's desire to avoid danger.

This ability to find a desire which your listener already feels vividly and to hook up your proposition with that desire to possess, to achieve or to avoid something, is the quality which distinguishes a "hundred point" from the average talker. But sometimes when you feel that you have played your points well and have struck the most eager want possible, your listener still holds off. Something draws him back more strongly than your talk pulls him forward.

A city salesman for a well known encyclopedia had failed to sell a wealthy Eastern family to whom he had the most promising of introductions.

"You can't crowd anything of ours into their library," he told the salesmanager. "Mrs. Atwater said she had limited her library to books in which she had some close personal interest."

"Why not find some close personal interest and connect it with the encyclopedia? Considering her wealth and pride of family, there is surely some subject that will give us contact. I am going to find that subject."

While waiting in the prospect's house a few days later, the salesmanager's eyes searched the room for some clue to the right appeal. One fine painting he recognized as the almost priceless original by a famous artist.

When his prospect objected, just as he knew she would, that she had already gone into the matter, he said:

"I am sorry I have troubled you again," he said, rising as if to go. Then he let his eyes fall on the picture.

"Pardon me, Mrs. Atwater," he continued, "but isn't that the original 'Autumn Sunset' by Brander?"

"Why, yes," said Mrs. Atwater, with a show of interest.

After admiring a second painting, the salesmanager said, "And haven't you the original 'Sea and Isle' also?"

"Yes, indeed," and his prospect was evidently flattered. "But tell me, how is it that you are so familiar with my paintings?"

"Frankly I am not, but a few days ago I helped a caller at our office to look up the history of these two paintings. It came to me just within the last few minutes that the encyclopedia says 'Now in the possession of Mrs. Atwater of Boston.'"

"Why, I purchased this painting only a little more than a year ago. Do your books list owners of standard canvasses to so recent a date?"

"Until eighteen months ago, and our record of present owners is quite comprehensive."

The suggestion to send out a set for inspection followed and was accepted.

The business talker is never worsted in an interview till he loses his belief that his listener has some strong desire which his proposition fits. When he has seen his fore-planned attack fail, it is time to change tactics, to test for the intimate wishes, ambitions and fears to which his proposition can be made to appeal.

Use your eyes. Like the encyclopedia man, search your listener's surroundings for some clue—an interest, a hobby, a want—to which you can direct your talking points. Lead your listener to talk about himself; get

him to disclose his hopes, his business, his activities, his ambitions; weigh these and sift out his strongest motive.

And when you are sure of his enthusiasm—his eagerness to assent—if he still hesitates, probe again for the objections which hold down the scale beam against you.

How to Handle an Advantage to Outweigh an Objection against Your Proposition

The relative importance of advantages offered and disadvantages to be met often depends on the confidence and impressiveness with which you handle your case. Sometimes a single word—an appeal to your man's commonsense—gets the strongest effect.

A manufacturer of aluminum goods, who for years had enjoyed the trade of a great mail order concern, happened in while their buyer was listening to a competitor's claim of better ware at the same price.

A pan, which by the shape of the handle the manufacturer recognized as his own, was brought in from the stock room and placed alongside the competing salesman's sample. The buyer examined them closely. "They look the same to me," he said finally.

"I grant the looks," replied the rival salesman with a smile; "but there is a vast difference, nevertheless." He launched into his description of factory processes, explaining that this peculiar method "closed the pores of the metal." It was a hair-splitting argument, but so skilfully handled that the buyer was obviously moved.

"I think you will get the order," conceded the buyer, in a low tone. He glanced towards the manufacturer. "Telephone me in an hour," he concluded.

"You doubtless heard the talk of the man who just went out," he resumed, as the manufacturer came forward. "It was chiefly out of friendship to you that I held my decision. What do you say to his argument?"

"Nothing," replied the manufacturer. He picked up the two pans, all the time considering how best to remove the disadvantage which threatened his business with the house. "Except this—covering that handle, I can't tell which of these pans I made. I have been handling aluminum and studying processes a good many years.

"We have learned the heaven-wide difference between the two pieces, but"—and his eyes opened wide, as he stared at the two pans before him—"Mr. Roeder, *there they are—look at 'em.*"

As he pronounced the words, the two pans seemed to shrink back into their original likeness, and the argument on closed pores died a natural death.

The shrewd argument of the competitor, playing upon the buyer's half-knowledge of scientific metal work, had out-balanced the quality and service on which the manufacturer had held his contract with the house. A contradiction of the salesman's claim could not be proved and would depend on fine-spun argument. Rather than attempt this, the manufacturer fought and won his case by appealing to the buyer's common sense.

"After all," he had reminded his man, "You're letting yourself base a decision on air castles. You know that I give satisfactory quality and tested service. Your everyday experience—what your eyes tell you—is the safest basis of decision."

Keep a Record

KEEP a "book of talk" about you. In it, under carefully selected heads, jot down points that win and mistakes that lose your interviews. Make today's failures a guidepost to tomorrow's successes.

CHAPTER XI

How to Make Your Talk Convince

HEAVIER? You don't need a heavier raincoat. I wore one like this all last winter and I was warm enough."

The customer smiled skeptically. The floor manager, who made it his business to watch for and take care of such difficulties, stepped in to put proof behind the salesman's broad statement and avert the suspicion it had aroused.

"A thin material is warm if it's air-tight," he said; "You know it's the skin that turns the wind and makes a fur coat warm."

The floor manager's comparison, based on general acceptance of the fact that fur is warm because it turns the wind, brought back the customer's waning confidence and re-opened the way to a sale.

Confidence is vital. Even if it is an unimportant point about which your listener is skeptical, clear it up. The doubt it stirs in his mind must not continue throughout the interview, or it will make him discount every statement you make thereafter.

Not only the store clerk, but the complaint man, the master workman and the executive, must all handle points a bald statement of which, however clear, does not convince. How can you make your words "stick"? How are your claims to get the belief they deserve? How

can you get your listener into the state of mind where he ceases to discount your business talk?

The first commonsense rule—and one almost always disregarded—is, *avoid challenging confidence.* Limit your talk to the points you have to make in order to win. Avoid going outside to bring in startling facts which give your conversation a "yellow" tinge. Keep your voice low and your statements modest. There is recognized power in an under-statement; your listener will scale down a large claim but his imagination grants more than you ask when you use evident conservatism in putting your own case.

The most important point with regard to conviction, however, is this: *Don't expect men to give confidence blindly!* Your listener will doubt whatever he feels is contrary to his reason or experience. You must supply the reason; you must show him where the doubtful resembles or is based upon the familiar. Like the sales-manager of the raincoat house, you must develop the principle that makes the fur coat warm and show how the same principle covers everything wind-proof. Some of the ways to do this are:

(1) Find an argument or comparison that gets belief for every point *as you reach it.*

(2) Provide an acceptable testimonial or guaranty for the listener who does not quite accept your argument.

(3) Prove your point when proof is the shortest way.

(4) Get belief in your personality.

"You say you don't want to increase my credit because it's to my own interest not to buy more heavily," said a customer to the credit manager of a wholesale house. "That's just your way of letting me down easy."

"If you'll stop a minute and think," rejoined the

credit man; "you'll see that we want to give you as much credit as we dare—the more goods we sell you, the greater *our* profits."

This statement made the customer see that the credit manager had a genuine business reason which urged him to grant the request. It brought the new idea under a principle the buyer believed in—that the wholesale house would act for its own greatest profit. It sounded reasonable—it convinced.

A manufacturer was asked to join a business men's club.

"That's all right for the man who has time to talk about the weather and smoke a cigar over his noon-day lunch," he replied; "but my time and attention are needed in my business."

"There's your reason for joining," was the answer. "Last January you went a thousand miles to find a new salesmanager. Why? Wasn't it because you thought he would bring you helpful ideas from other men's businesses? We have as members a dozen men with factory problems similar to yours. They don't talk about the weather. They exchange trade building ideas. By joining, you can lift their best ideas into your plant."

Why was this speech convincing? Because the talker took a thought which he knew the listener believed in—the thought that helpful ideas could be had from other business—and showed him how joining the club fitted in with that thought. *Making your talk convince means showing your listener that what you wish him to believe fits in with something—or is backed by somebody—that already has his confidence.*

Sometimes you meet a listener who hesitates about accepting even the argument that sounds good; or a point develops—an objection is raised—for which you can find no "dead-shot" argument.

Said an executive, when his employees on piece work showed doubt as to whether they could do as much work by a new method.

"Any man who tries this out and earns less money this month than in the best month he ever had with me, will have the difference made up in his pay envelope."

This statement fitted in with the employees' belief that the executive would not dare make such an offer unless he was sure the new method meant speedier work. It gave up any possible advantage he might get from deceiving them. It won their belief in his plan.

Getting the Added Force of Striking Proof behind Your Argument

This same executive further heightened confidence in his method when he added:

"I made a trip to the International people's plant before deciding on this idea. Their workmen started this method six months ago and every man of them is earning from fifteen to thirty per cent more money than he ever earned by the old way."

Such testimonials and bits of evidence *from an outside source in which your listener believes* add conviction; and there are many ways for the adroit business talker to bring such evidence to his aid. The executive with a new business policy, the salesman with a new brand of goods, the employee with a new idea, the shop foreman with a new method, win the confidence of listeners by showing how the new policy, the new brand of goods, the new idea, the new method, is working in some other business that has similar problems.

But sometimes proof in the form of demonstrations, affidavits and testimonials, is too complicated to be effective or too costly to prepare. The automobile man's

talk and every complicated discussion of a mechanism must get belief for points which cannot be enforced by argument and for which proof is lacking. Here if the listener is to be won at all, he must be won through his *belief in the talker as a man.*

How to Make Your Listener Believe in Your Sincerity and Judgment

Two salesmen who had been calling at the same country store for years, happened in on a dealer at the same time. One traveler had changed firms and was making his first trip for the new concern. He made a strong appeal for the new line of goods, backed it at every point with arguments that should have convinced, placed the new firm's unqualified guaranty behind the goods and told the merchant what other merchants in nearby towns who were handling the line had to say about it. At the closing point the dealer hesitated. Memories of off-color statements which this salesman had made to him in past years were struggling with the strong and convincing talk he had just heard. Finally he turned to the other salesman, who was waiting for his turn to talk goods for another department.

"What do you think, John?" he asked.

"I'd take 'em, Dan. It's a good line. The firm's square, too."

"I'll do it."

And the sale was closed—closed not by the strong selling talk but by the simple statement of the other salesman, to whom the dealer appealed for help in deciding.

In ten years' acquaintance, the second salesman had never fooled the dealer. He had always taken the trouble to find true arguments, genuine testimonials, guaranties he could make good on. When in doubt, he had

always understated his own case, letting his listener's imagination grade up rather than down. He had kept to his bargains even "when it took the hide." His listener had thus been convinced over and over that his statements were true *because he said they were true,* until the *habit of belief* in the man's words and manner had become established.

If you follow the method of the second salesman, your most convincing talk will at length be your simple statement. You will be not merely a business-getter but a *business-builder.*

And you do not have to wait years or have many deals with each listener before you can cash in on this method. You begin to build his belief in your sincerity with the first hand-clasp you give him. If you take the trouble to find genuine testimonials, guaranties you can back, arguments you yourself believe in—statements which you know to be a little under what you might fairly claim—your own belief will creep into your voice, will shine in your eyes and induce confidence wherever you need it.

Build Confidence

SUCCESS in the business interview depends upon the confidence men place in your talk. To inspire confidence is to build success. Make your words show reasons for a man's confidence in you and then you can close him. You cannot win interviews where confidence is lacking.—*Hugh Chalmers.*

CHAPTER XII

Fitting Your Explanation to Your Man

"I SAW one of your new lights in a friend's house," said a passer-by, as the clerk for a gas lighting device met him at the shop door. "I like it. How much does it cost to operate? How does it compare with other lights?"

The salesman led his prospect back to the demonstration room, showed the new light and went into an enthusiastic technical explanation of its make-up.

"Yes, but how much does it cost?" the prospect repeated.

The salesman began to explain in watts, kilowatts and candle powers the current expense of the new light. His listener stepped aside and spoke crisply to the shop proprietor:

"I like your new gas light. I use electric lights. I want to know whether your light costs more than what I am using. Your man seems unable to tell me in dollars and cents."

The proprietor produced a blue print from his pocket showing graphically the amount of light and the lighting cost of ordinary gas burners, electrics of various sizes and his own improved light. The blue print instantly flashed the desired explanation and closed the sale.

Curiosity and ignorance play a part in almost every business talk. Your proposition has a side which interests the listener. *He wants to know.* Are you telling him the facts he wants and needs or are you loading him down with details he already accepts or regards as non-essential? Are you making this explanation in precise technical terms which mean something exact to you and nothing whatever to him, or is your explanation homely, down-to-the-ground, framed in the words and carrying the aroma of your listener's daily life?

Ends to Achieve and Points to Avoid in Handling Explanatory Talk

Every business talker has several interesting problems of explanation. The intelligent store salesman realizes that almost every customer is "partly sold" before he comes into the store. He makes it a point to find what his man needs to know, on what points he is curious and where explanation is needed *to complete the sale.* He avoids over-explaining and dwelling upon points that are already clear to his listener. He *keeps his explanation focused where it is needed* and thus wins a quick clean-cut decision.

The practice of expert talkers shows us that there are certain things which explanation must always avoid, certain others which it ought always to accomplish, and behind the art of clear, interesting explanation, a general rule which can be put into a dozen words (Chart XX).

The closer you are to your proposition, the more certain it is that you will fall into technical jargon which means nothing to the outsider with a hazy idea of your proposition.

"Your horses can't compete with our machine," said a representative for an oil-burning tractor. "Just figure out how much cheaper you can plow with a thirty horse

power tractive—sixty brake horse power tractor."

The ranch owner merely scratched his head. The technical man went into a still more detailed and intricate

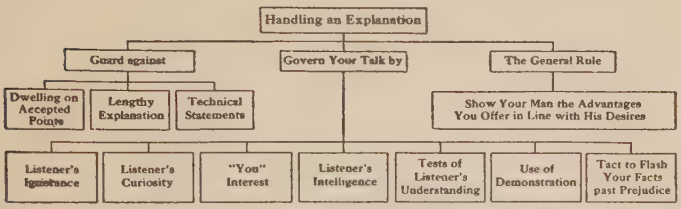


CHART XX: To avoid obscure statements that puzzle your man, find short, clean-cu sentences—words your listener uses in his every day talk. By directing your explanation as here charted you make the most of each point

explanation. Then the local dealer interrupted him:

"What kind of a plow do you use," he asked the farmer; "A fourteen inch mold board bottom plow, isn't it? And how deep do you usually put it?"

"Eight inches."

"You can take fifteen such plows," said the dealer; "hitch this engine to them and it will go ahead turning fifteen furrows eight inches deep."

To the ranch owner this explanation was clearer than the most exact technical wording possible, *because it compared the power of the engine with the farmer's own plow teams*—because it showed what the not-yet-understood proposition meant in terms of his own every-day work.

Words leave a fog in the average brain. When you are trying to make a point clear in your talk, compare it with something that a man's mind can see. When you have finished a laborious explanation, pause: more likely than not, your listener will say "What does it look like?" "Have I ever seen anything of the sort?" And when you tell him that a cream separator whirls the milk apart from the cream as the water whirls from a grindstone;

that your vacuum cleaner works like an electric fan reversed, and that the man you are describing looks like this or that person he knows, he is almost sure to say:—"I see."

The best way to clear up a point is to compare it with something that your listener already understands and sees in his mind.

Tests That Show Whether Your Listener Is Grasping Your Explanation

Often, however, your listener gets a false impression from the talker's description. He may say "I see," when in fact he does not see the essential point. There are many tests by which you can make sure that your listener is following you.

Most successful talkers make frequent use of questions. "Do you get the idea?" Have you followed me that far?" "You can see how this would work out?" are unobtrusive phrases by which the talker keeps in touch with the progress of his man and knows just when to reinforce his explanation or to drop a point which is clear and go on to the next step in getting the decision.

Where it is possible, always make your man figure out his own proposition. Get him to answer your questions in a way that indicates thought. Have him put down the results on paper. Let him handle the machine you are demonstrating. You thus make sure that he is working as hard and going as fast towards the decision as you are.

How to Develop the Point of Your Explanation Unexpectedly to Get Past Prejudice

Often the listener is so prejudiced against a proposition that he finds in your explanation nothing but points on which to hang arguments.

The newly installed president of a western factory shrewdly handled a situation of this sort. He found pigeon-holed in the desk of his predecessor a report which showed that the cost of production was running thirty per cent too high. Tactful inquiry proved that the factory executives stood together against the criticism which the report represented and the reforms which it urged. The new president saw that he must explain the need and the value of reform *before he indicated the direction of his discussion.*

His agitation on the subject went on for months. The method he adopted was to ask questions—many questions, but always one form, the monosyllable "Why?"

He saw an expensive machine standing idle—"Why?" he inquired. He found a manufactured piece ninety per cent complete waiting for a duplicate part not on hand. "Why?" he asked.

He plied his query till the whole factory force was aroused. They began to feel as no hostile explanation could have made them feel, that something needed readjustment in the plant. Several of the executives began to outline in their minds the reforms which to them seemed necessary.

The general manager, walking into the president's office one morning, saw a sample school desk made by a competing factory.

"That's the desk that won the bid on the Ansonia contract," said the president.

"It looks like our Number Seventeen."

"It does that—they sell it for seven cents less than it costs us to make our Number Seventeen."

The general manager called in the superintendent and they agreed that the desk which sold for seven cents less than theirs cost to produce, was in every way equal to their own.

"No wonder we have been losing the school contracts," the president remarked as he left the office.

That same afternoon the general manager returned. "We must cut the costs somewhere," said he; "I should like to look through that fellow's report again."

Facts which the factory staff had refused to recognize had been silently driven home. Detail by detail the trouble had become clear to the minds warped by prejudice. The president had made his case secretly, flashing his points at the men about him until their eyes were fully opened and they were ready to hear the final points of explanation with open minds.

As in every well-put explanation, points misunderstood and denied were *brought home to their daily experience, put before their eyes* and brought into line with the ideas of cost and economy which they were accustomed to accept.

Mold Your Conversation

CHOOSE words that suit your listener. Anticipate his objections and guard against them. Too many details tire the rapid thinker. To hurry the man of slower wit is equally wrong. As you talk, guard every statement against misunderstanding by the listener.

—*Judson Brewer.*

CHAPTER XIII

How to Close

"TAKE his money," said a salesmanager to a green salesman who for twenty minutes had been hammering away at a prospect without finding a stopping point. The salesman looked around in surprise, then clumsily asked the prospect for his signature and got it with a laugh.

The time comes in every business talk when you have worked your listener up to *a climax of interest and desire.* It is a difficult thing to swerve the conversation out of this easy channel and tie your man to the decision you want. Not merely in selling, however, but in every sort of interview, your time—your effectiveness—the success of your talk—all depend on knowing just when your man is ripe for decision and at once urging him to a settlement.

Every decision entails an obligation. Nine times out of ten, your listener is fighting to the last to avoid that obligation, whether it be a matter of outlay, of time, of effort, of risk. He is testing your statements—he is trying every opening, like a caged animal—he is groping for an excuse to break away.

Before you attempt to close, corner your listener. Study his face, read his thoughts. Find what his excuse

will be and as if by accident meet it before he puts it. Undermine the arguments he wants to use.

"The reason I have suggested rearranging the department at this time," said a factory foreman to his superintendent; "is that there is a lull in the work and I have enough idle hands to make the change without losing time or costing us a penny." The foreman knew that his superior was about to object to the proposed re-organization on account of the confusion, the time lost and the over-time expense. By meeting these excuses before they were stated, he put himself in a position to close successfully.

In cutting off your man's retreat, guard against leading questions. Plan your talk so that he is bound to agree. Don't give him a chance to say "no" until he comes squarely against the final decision.

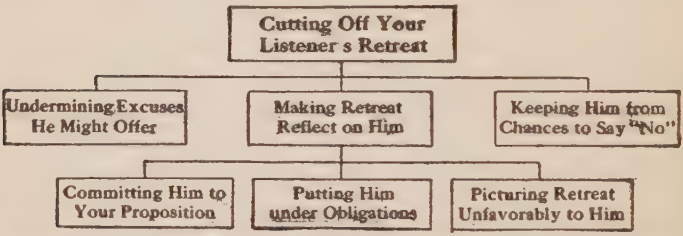

Cutting Off Your Listener s Retreat
Undermining Excuses He Might Offer
Making Retreat Reflect on Him
Keeping Him from Chances to Say "No"
Committing Him to Your Proposition
Putting Him under Obligations
Picturing Retreat Unfavorably to Him

CHART XXI: The talker may foresee the paths by which a listener will seek to back away from a decision, and may plan to block his retreat

Another device (Chart XXI) shrewdly used by clever business talkers, puts the listener where any retreat from his position seems to reflect upon him. One corporation organizer signs most of his shares of stock at informal dinners where his own friendliness makes a refusal from a prospect seem ungracious.

"We have virtually settled this question before," said a shop superintendent to the factory directors.

"All that remains now is to go through the formality of voting."

Such handling of your statement, if not too audacious in taking things for granted, makes your listener feel that he has actually committed himself to your proposition beyond the point of drawing back. An insurance solicitor handles his appeal for fire, accident and life insurance with the sweeping statement that no man who cares for the comfort of his home and the honor of his family will ask them to assume these risks unprotected. Such a statement puts your listener in a corner where he has to argue his way out or acknowledge indirectly—"I am the sort of a man you have just been describing so unfavorably."

How to Watch and Test Your Listener for the Right Instant to Close

In the current of this talk by which you are making a refusal difficult and bringing your listener to a climax of eagerness, there comes an instant when you are closer to the assent you are trying to get than you will be at any other time.

Your man is more eager to accept what you offer—his restraints hold him back with less strength—than at any time before or afterwards. The crew manager already mentioned recognized this instant, although the green salesman was talking past his opportunity instead of breaking through the prospect's defence when it was at minimum.

Experience in business talk enables some men to judge by the appearance of their man (Chart XXII) as to the right moment to close. The listener draws a quick breath, he puckers or bites his lips in a puzzled way, an introspective look comes to his eyes or his muscles relax from the effort of decision.

There are many clever schemes which back these signs with tests of readiness to assent. A shrewd executive rests his head on his hand and in so doing drops a pencil from his fingers. Eight times out of ten the prospect will pick it up and from his manner of so doing, the talker can tell whether to put the signature blank under the pencil point, or to redouble the urgency of his talk.

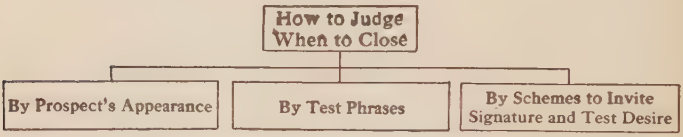


CHART XXII: Close observation of a listener and definite plans for testing the headway your talk has made enable you to judge the right moment for closing

A successful option man runs his fountain pen hastily down the sheet, filling in the blanks and in the same motion passing the paper and pen to his man for signature. Another sort of test depends on clever use of questions. The talker changes from "I" to "we," and notes whether the listener falls in with him; or he drops from "would" to "will" and his man accepts the more practical form.

Phrases and Schemes for Crowding Your Listener to Immediate Decision

Men often over-talk their point because they have failed to work out a definite close and to develop the assurance to voice it naturally. There are many natural and just reasons for acting immediately on most propositions (Chart XXIII). Plan your talk to make the most of these.

"Do it now," may have as the reason back of it a chance which cannot be had tomorrow, an advantage which if worth while tomorrow is a little more worth

while today, an inducement or extra value which you toss into the scales to bring the beam down. Clinchers of these kinds are often decisive with *the man of impulse,* who is ready to risk something for the sake of an evident advantage.

"The hardest type of man I have to influence," says a skilled executive, "is *the man of indecision.*" Such a man needs a different type of closing tactics. If he actually lacks will power, he is probably imitative. *Put him in line*—show him bigger men taking your proposition or put a sheet filled with signatures of well-known men before him, and he will "follow suit."

Often, however, the man who appears indecisive is still held by some definite restraint. Probe and find out

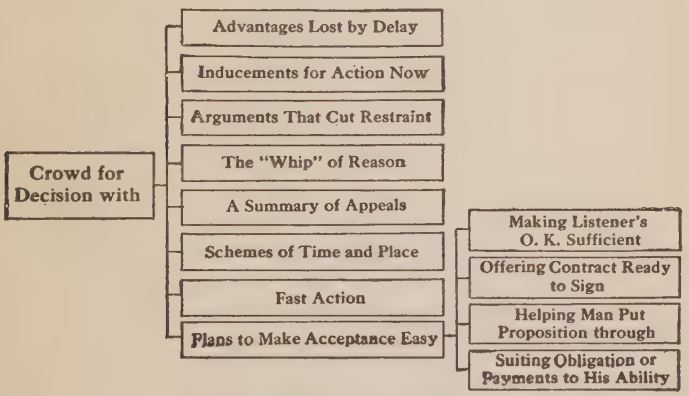

Crowd for Decision with
Advantages Lost by Delay
Inducements for Action Now
Arguments That Cut Restraint
The "Whip" of Reason
A Summary of Appeals
Schemes of Time and Place
Fast Action
Plans to Make Acceptance Easy
Making Listener's O. K. Sufficient
Offering Contract Ready to Sign
Helping Man Put Proposition through
Suiting Obligation or Payments to His Ability

CHART XXIII: Schemes and methods for crowding all sorts of hesitating listeners to action are here charted

what his objection is. A banker met this situation with the question—"Let's see if it's safe," and thumbed the list of securities for the loan which was under discussion. He bunched the evidences of safety and by taking away this last excuse of caution brought a hesitating director into line.

This same plan of asking questions is extraordinarily effective with *the conscientious type of man,* who cannot take an action until he has satisfied himself that he approves of it in every way. His strongest instinct is to "think it out." Ask questions which answer themselves —make it evident that your course is the only sound one —make his reason whip him across the line.

Indecision and hesitancy may be not merely the listener's inability to strike a balance, but an indication that you have not made your case. The treasurer of a corporation was hesitating between two financial courses. His banker was urging him to action. He seemed unable to make up his mind.

"Wouldn't it be possible to do something like this?" said the treasurer; and in a few words he sketched the third alternative. His banker instantly made him a proposition, which he immediately accepted. The quickest way to a decision proved to be that which went back and built up to a new closing point. The hesitation of a customer at your counter often needs precisely this plan of closing.

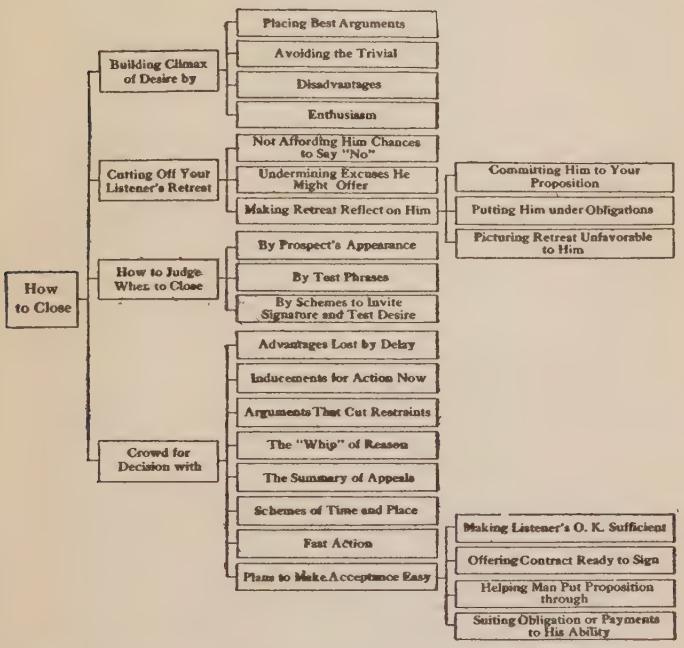
In a similar way, a successful manufacturer's man has worked up a talk in which closing tactics can be introduced at four different points, so that he can test and close, or resume his presentation, as seems wise. A real estate builder in negotiating to buy a building site had cut one restraint between him and the decision by showing the owner—a woman investor—that a new tax would soon be placed upon the property to re-build a local school-house which had recently burned. The woman still hesitated, however, because she wanted cash, while the builder's offer was earnest money and a note at six per cent, payable in four months.

The builder felt that he was dealing with a person of chronic indecision—a woman who liked to think of

the money she could raise but was afraid to part with her property. Then he tried a new tack.

"You say you want the cash—but are you getting six per cent on the cash you have invested? * * * Only five to five and a half? I am giving you six."

Thus he won the decision, because he found the point in his talk which was still vague—his listener's understanding of interest values—and put it clearly in words.


How to Close
Building Climax of Desire by
Placing Best Arguments
Avoiding the Trivial
Disadvantages
Enthusiasm
Cutting Off Your Listener's Retreat
Not Affording Him Chances to Say "No"
Undermining Excuses He Might Offer
Making Retreat Reflect on Him
Committing Him to Your Proposition
Putting Him under Obligations
Picturing Retreat Unfavorable to Him
How to Judge When to Close
By Prospect's Appearance
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Fast Action
Plans to Make Acceptance Easy
Making Listener's O. K. Sufficient
Offering Contract Ready to Sign
Helping Man Put Proposition through
Suiting Obligation or Payments to His Ability

CHART XXIV: Get a firm grip on how to close—stir your listener's enthusiasm for your proposal; cut off his retreat; find the right closing point—then crowd him into decision with well-aimed conveniences and attractions

Wherever some outside circumstance can be used to put on pressure for the decision, seize the opportunity. By this means, you can force your man to an extent

which on any other terms would offend him. A grocer won permission to re-arrange his store interior by saying to the landlord: "Of course, I must know at once, to guide me in buying stock. My orders go in on the fifth—tomorrow. I am holding them for your answer."

Making Assent Convenient and Clearing Your Listener's Road to the Right Decision

The final point that wins or loses interviews is to make sure that when the forward impulse is at its strongest, hindrances and inconveniences are at a minimum. In advertising, this is the value of "something to sign."

By presenting a slip with the phrase, "Just O. K. that, please," a tactful employee gets decisions without the delay which a formal "signature" sometimes entails. A solicitor gets the same effect in a greater degree by saying—"With most influential business men we make the delivery direct to the house—what is your address?" Flattery unites with convenience to bring in the prospect (Chart XXIV).

Where the big objection which looms up against decision is the difficulty of putting the plan into operation after it is adopted, a shrewd talker has this plan worked out to meet the difficulty:

"I already have the details of this on paper and I will turn over one of my men to see it through for you. Your O. K. puts it in action tomorrow."

Such cooperation has extraordinary value in reassuring your listener and persuading him to take the final step of decision. The adjustment of the obligations or payments to the listener's ability is an essential way of working with your man to get his assent.

"But I can't afford it," said a girl to a clerk who had just shown her an attractive gown. The saleswoman went ahead wrapping up the package.

"It is the only thing to complete your outfit," said she. "You'll hunt weeks for it and pay more later. We'll trust you—you can pay two dollars a week."

In a similar way one of the shrewdest business talkers in the field, after a long and friendly discussion of the principles behind business success and failure, suavely gets down to the specific with the after-thought:

"And that's the reason why we think we have a big idea here—because capital is flowing to it so eagerly—we must find some way for you to come in on it—"

Before the listener knows it, he is face to face with an arrangement of obligations made in a friendly spirit and exactly suited to his ability. He is face to face with a decision—and the forces are nearly all for assent.

The Climax

THAT talker is most able who brings his interview to a climax of desire and makes his listener eager to clinch the opportunitx. Nothing counts towards immediate action like the short paragraph—the short sentence—the instant flash of the appeal to the eye—the short and vivid word which arouses delightful memories in the listener whose signature you want.

CHAPTER XIV

Keeping Command of the Interview

"THAT is more than I can use. Have you no package smaller than five pounds?" The customer set a five pound box of chipped beef back on the counter and looked about in perplexity.

"Yes, we have another brand at thirty-seven cents," said the grocer; "but we don't urge it on our customers. Deducting the weight of the glass, you get only ten ounces. In place of it, I would suggest one of the bargains we are featuring today." He escorted his customer to the front showcase, all the time guiding her choice with assurance and tact.

Every interview develops just such situations, where some one must take the lead and assume the responsibility for its direction. The store customer puts himself into the clerk's hands to satisfy a want. He expects the salesman to study his needs and take the lead in supplying them. In the give-and-take interview between executives, command of the interview is even more essential to success.

Whether you talk to sell goods across the counter, to promote new house policies, to solicit customers in the field or to win the every-day talk at your telephone, you must accept this responsibility; you must hold the guiding rein that impels your listener to go your way.

An interview plan without control is a motor without power. If you expect to lead your listener to a favorable decision, you must hold his attention and guide his thought. Whether the lead is conceded to you or fought for, *you must be in command.*

The talking point that has novelty will almost always keep your listener absorbed unless some important interruption or restraint interferes (Chart XXV). By describing the merits of a new clasp, a glove clerk in a busy department store found that she could hold and sell many "lookers" who would not stay to hear the usual monotonous arguments on color, material, size and fit. This novel twist given to a commonplace talk held attention and *enabled her to guide the conversation* to her own end.

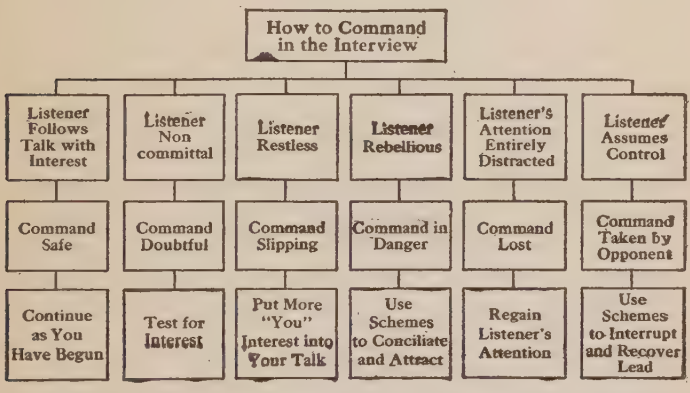

CHART XXV: When talking business, do you keep command? This chart suggests how to recognize the instant your grasp on your man's interest begins to slip and how to regain command

Keeping command, however, does not necessarily mean that you do the talking. An expert salesman often guides a customer to the desired decision by persuading him to discuss the purchase with a friend. A

word here and there from the clerk keeps the interview moving as he wishes. He is unobtrusively in control.

How to Test the Listener's Attitude When Command Seems in Danger

The listener who nods, readily agrees, says nothing, gives no sign of interest, may be making only a pretence of following your lead. You must make sure. The expert talker has certain questions and schemes by which he immediately tests the attention of such a listener.

"How do these soil tests compare with the ones you made?" a land agent asked a prospect. "How does this arrangement suit your plans?" a collection man inquired of a debtor. The man had not been listening and was caught off guard. Instantly the collection man tightened his demand and forced attention.

Studying the expression of your listener will almost always tell you whether you are guiding his thought. A too ready tendency to notice minor happenings, such as the movements of a third person in the room or the waving of a flag on a nearby building indicates to the watchful talker that he is following a line which does not grip his man's hearty interest. With those men who have trained themselves to immobile countenance, a question, a quick turn of the talk, the pencil and pad test of requiring your man to make his own calculations or an invitation for him to operate the machine you have been demonstrating, will test attention and warn you when command is in danger.

How to Hold Control When Your Listener Is Restless or Rebellious

A business man who is slightly deaf has made an extraordinary success in carrying his points with big executives. Whenever his listener becomes restless,

allows his attention to be distracted or catches at some chance phrase and attempts to turn the conversation into other channels, the talker seems not to notice the interruption. He raises his voice slightly, appears not to have heard the interruption, and in a sharp, penetrating voice, swings into the most interesting, highly colored part of his subject. His deafness enables him to carry off the situation perfectly.

The idea behind this man's tactics can be used by anyone. It is merely to realize the necessity of holding command and with re-doubled intensity of voice and wording, to strengthen your position.

Another talker, when his listener starts to interrupt, lifts a hand and pitches his voice in a key that gives the impression—"Please don't interrupt me here—this is the one thing you want to know. Just a moment! You must understand this one thing before we leave the point."

Regaining control requires that, if possible, you break in upon your listener before he gets into his stride; and that you follow this instantly with something that stimulates his interest. Changing the tone of the voice, dropping a book or pencil, offering a cigar with a lighted match, fumbling in your pocket for an extra paper, interrupting to illustrate your point by something in the room or to be seen from the window, are some of the devices which have enabled talkers to get a new grasp on attention. Sometimes, however, your man gets started on a political or sporting hobby and refuses to be dismounted. A capitalist met this difficulty in talking with a retailer whom he wished to interest in a local investment.

"Look at the prosperity of this section," he said. "I suspect more farmers hereabouts own automobiles than in any other part of the country."

"That's just the trouble," snapped the storekeeper; and he began to develop his favorite theme of automobiles, farm mortgages and dull trade.

The capitalist refused to argue and in a bored way agreed to point after point, as if the ideas advanced were obvious to everybody. His lack of enthusiasm chilled his man's ardor. The talk dragged and his opportunity soon came to regain command.

The more abrupt the interruption and the more combative the listener's tactics to put himself in control, the more vigorous the expert talker is in re-asserting his command of the talk. When the telephone rings, when a customer comes in and calls your listener to the front of the store, when an old crony or two drop in to jollify, seize the moment to get the right direction for your talk. Sum up your interview. Jot down your points. Find how far you have gone. See what has interested your man. Then work out a new head-line. Regain that interest.

The execution of any interview plan depends upon this power to control the situation. The talker who expects to win must constantly judge his man, keep the road clear of interruptions and work always *towards his decision.*

Learn To—

Talk directly to the point.
Decide quickly in emergencies.
Waste no time in non-essentials.
Plan ahead and anticipate objections.
Find and correct yesterday's slips and blunders.
Dismiss the unprofitable listener quickly, yet courteously.

Part IV

HOW TO GET AWAY IN FAVOR

Clinch Satisfaction

AN executive skilled in interview once reserved his strongest argument until after he had gained the decision. With that point he then stirred his man's satisfaction to enthusiasm and made him an ally in reaching men higher up.

After assent, your listener grows cold—reconsiders—takes another look at the cost end of the scale beam—questions his agreement anew.

Be prepared for that instant.

Your man's will to carry out his bargain, to hear you in the future, and to commend you among others, all hangs in the balance.

Break off your interview awkwardly or hurriedly, and you invite your man to hesitate, to suspect your proposal, to deny you his welcome.

Like the skilled executive, hold a point in reserve—have a plan to the end.

Keep command—show your listener a new advantage—re-assure his doubt—build his confidence—prove your proposition again.

Withdraw naturally. Forget that you have won. Play the "you" interest.

Clinch satisfaction.

ROUNDING OUT THE BUSINESS TALK

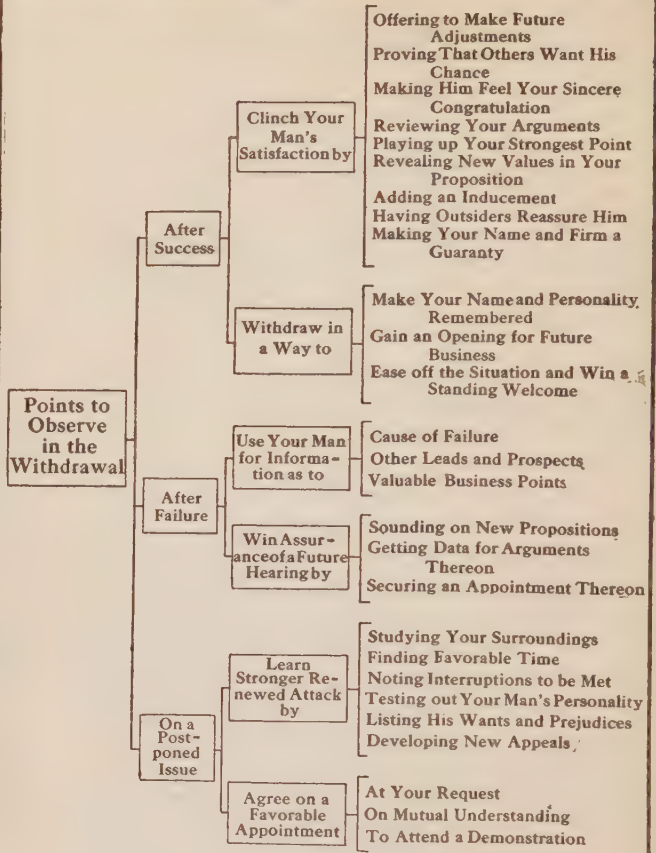
Points to Observe in the Withdrawal
After Success
Clinch Your Man's Satisfaction by
Offering to Make Future Adjustments
Proving That Others Want His Chance
Making Him Feel Your Sincere Congratulation
Reviewing Your Arguments
Playing up Your Strongest Point
Revealing New Values in Your Proposition
Adding an Inducement
Having Outsiders Reassure Him
Making Your Name and Firm a Guaranty
Withdraw in a Way to
Make Your Name and Personality Remembered
Gain an Opening for Future Business
Ease off the Situation and Win a Standing Welcome
After Failure
Use Your Man for Information as to
Cause of Failure
Other Leads and Prospects
Valuable Business Points
Win Assurance of a Future Hearing by
Sounding on New Propositions
Getting Data for Arguments Thereon
Securing an Appointment Thereon
On a Postponed Issue
Learn Stronger Renewed Attack by
Studying Your Surroundings
Finding Favorable Time
Noting Interruptions to be Met
Testing out Your Man's Personality
Listing His Wants and Prejudices
Developing New Appeals
Agree on a Favorable Appointment
At Your Request
On Mutual Understanding
To Attend a Demonstration

CHART XXVI: This chart shows how the well-rounded business talk turns the withdrawal to advantage; how to fix a hesitating "yes" and win a future welcome; how to find why a man says "no" or "wait"; how to change front and win a future success

CHAPTER XV

Clinching the Listener's Decision

TWO men sat in a Los Angeles real estate office. The younger had just paid five hundred dollars earnest money to close the bargain for his first real estate purchase. As he sat back in his chair the attractive selling points lost their luster, and disadvantages—the uncertainty of being able to meet his notes, the unevenness of the land, the expense of up-keep, rose before his mind. The real estate man, noting this reaction, glanced at the clock.

"I asked Brigham to call up this morning," he remarked casually; "He's not very strong for selling; he has been urged to hold for a better price."

The telephone rang. The former owner was on the wire. He had called to ask an increased price.

"But Kernan has already paid down his money," said the agent. Then after a pause: "No, I don't think so. You got a good price for the land and improvements, and you know repairs begin with the fifth year."

"What do the repairs amount to?" the buyer asked as the receiver went up.

The real estate agent smiled. He had expected the question.

"On your buildings they will be almost negligible for several years, and besides, you want to remember that

carpenters' wages are twice what they were when those improvements were made. You bought these buildings a thousand dollars cheaper than you could build them today."

No matter how powerful the motives which inspire a business decision, there comes an instant just after settlement, when the average listener grows cold—reconsiders—is at the point of reversing the assent he has just given. Foreseeing this moment, the real estate salesman had in reserve an added appeal to *reinforce the decision* to buy.

His suggestion that the owner was ready to cancel; his hint that the accepted value of the property was more than the price asked; his arrangement for the telephone call which would prove these facts to the buyer, and his ready turn of the telephone conversation to strengthen both his clients in their positions, suggest ways in which the wide-awake clerk and the resourceful executive may make ready for the instant of doubt which follows hard upon decision.

To meet this moment of a business talk it has been proved worth while to hold in reserve certain talking points. But care should be taken in choosing these points, for the business interview will suffer if the wrong points are held back. The man most skilful in carrying his point before his company directors, his president or his assembled employees, makes the strongest possible case in the talk itself, and saves to reinforce a favorable decision, those points which would not have had, before the conclusion, anything like the value they now possess.

The office manager of a metropolitan business, in urging the purchase of a warehouse site to which he held part title, presented his case strictly on the claim of traffic advantages for the firm. He realized that any

other argument would arouse suspicions that his self-interest alone was dictating his course. After the purchase was decided on, the general manager showed that he was still uneasy with regard to the investment. The office manager was at the door; an after-thought seemed to come to him.

"There is one fact," he said, "which I have not mentioned because I felt that it would carry little weight in view of the money interest I had in making this sale. Now that we have bought, however, I want to tell you that the White estate and other holdings in the neighborhood of our mill will shortly be advanced twenty per cent. We have bought right."

After the decision has been made, your statements are freed to some extent from the burden of self-interest. An unsupported statement that previously would have been challenged may then be used at its face value. In reserving appeals to insure the stability of your listener's decision, go over all the motives your offer touches, and all the developments of your case; list and reserve those which have little weight in deciding the case but great power in making the prospect confident that he has acted wisely.

How to Clinch Satisfaction with the Decision That Your Talk Has Won

The methods that clever business talkers use to keep a hard-won decision from slumping may be put into three groups:

(1) Further persuasion backing the decision;

(2) Some guaranty or scheme of reassuring your man that he cannot lose by his action;

(3) Some added value, which makes him feel that the balance in his favor is now beyond doubt.

To congratulate a man whom you have persuaded to

your view might easily savor of insincerity. Word your congratulations, therefore, in such a way that it carries conviction; build it about the strongest appeal you have found in your proposition and make your customer feel that he has something he cannot afford to let go.

In a southern city a life insurance agent had just turned over a policy to a young neighbor. In later years, when hard times brought temptation to let the payments lapse, the young man always recalled how the salesman had enlarged upon the meaning of the document.

"I'm glad you took an endowment," were his words; "whenever I place this policy I feel that my usefulness in the old town has gone up a notch. Your policy, remember, does not represent protection alone—it represents money invested, money gathering dividends, money

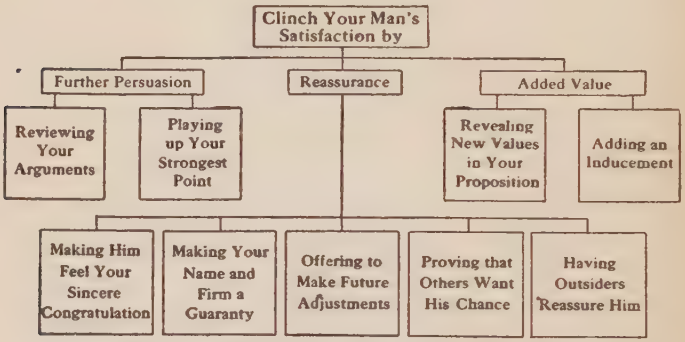
Clinch Your Man's Satisfaction by
Further Persuasion
Reassurance
Added Value
Reviewing Your Arguments
Playing up Your Strongest Point
Revealing New Values in Your Proposition
Adding an Inducement
Making Him Feel Your Sincere Congratulation
Making Your Name and Firm a Guaranty
Offering to Make Future Adjustments
Proving that Others Want His Chance
Having Outsiders Reassure Him

CHART XXVII: When a listener says "yes," make his "yes" stick. Well-proved methods for keeping his satisfaction from slumping are here suggested

that not merely would help someone else if you should be unfortunate, but will certainly come back to help you out when you get along in life."

Where you have made a successful appeal to the motive of money gain, as here, or if important appeals have been made to pride, to self-indulgence or to comfort, re-

echo and emphasize them in the close of the interview.

Wise and cautious use of some added inducement is another plan which has often won. A tailor reminds a hesitating customer that he will keep the suit pressed and in repair if it is brought around now and then. A rug seller mentions cleaning service at reduced rates to buyers. An employer plays his vacation policy to hold new men to their decision.

How to Use Extra Inducements and Proofs to Clinch the Decision

But with most men in an unfamiliar situation, the first reaction after assent is likely to be; "What if I cannot trust the statements on which I have based my decision? What if misrepresentation is involved? What if this man who talks so attractively should turn around, take refuge behind technicalities or circumstances I have overlooked and occasion me no end of bother or loss?" *You must be ready for that reaction.*

In response to a letter notifying him that he was the successful applicant for an important advertising position, a man had called to reassure himself that the concern had a policy which would prove favorable to his advancement. While waiting, a personal friend of his, who was with the same company, saw him and came over.

"The old man told me yesterday that he had offered you the place," he said. "I'm mighty glad to see you join us, because I know the stuff you're made of, and the man that pulls ahead with this concern doesn't have to ask for a bigger opportunity."

This chance congratulation banished doubt and fixed the listener's determination to accept. Even a minor point will often have this extraordinary influence when used to back a decision already made. The clever exe-

cutive, salesman or other business talker lays hold of all such points and uses them to combat the varying degrees of doubt and hesitation that follow the listener's assent. He still has at his finger tips the wants which are most subject to appeal—the reiterations and the added considerations he can use to best advantage in making sure that his man is satisfied with the outcome—the last points of phrase, demonstration and surroundings which will clinch the listener's "Yes."

Clinch Satisfaction

GUARD against the moment of reaction that so often follows your listener's "Yes." Make sure his satisfaction will not slump. To accomplish this may require a testimonial, an additional argument, or an after-proof; or it may be wise to reach for the telephone, tell a mutual friend of the action your man has taken, and suggest that he congratulate him across the luncheon table or during the evening at the club.

When you win a man, make his "yes" stick.

CHAPTER XVI

When and How to End the Interview

"STAYING too long yesterday cost me just $1,945," said a man whose business it was to drop in and talk with executives in a certain line. "My final word of congratulation on a decision struck a prejudice—the decision was reversed, and I am no longer welcome in that office."

Of all the points that go to make up success in business talk, the withdrawal is perhaps the most neglected. Six or eight times out of ten, even the most expert talker feels at this point a moment of tenseness, of hesitancy, of embarassment. Yet the final exchange of ideas at the end of an interview can be made to pay dividends just as surely as even the "psychological moment" of closing.

After the decision is yours and you have made certain that your man will stand by his word, it is still worth while to ease off the situation—to relieve the tension which is probably making him uncomfortable—and so to get on a footing of informal goodfellowship with him. Where you have failed to carry your point, you can often get valuable information and leads from your listener, and can find a proposition or a line of attack which will succeed with him later on. Where you have

not yet reached a settlement, it is absolutely essential to make sure of your information and your appointment so that you can take up matters again on a favorable basis (Chart XXVIII).

Awkward remarks, false starts and embarrassing silences at the end of an interview usually result from uncertainty as to the right time to withdraw and the proper thing to say in getting away. *Lay definite plans for ending the business talk* and you can avoid awk-

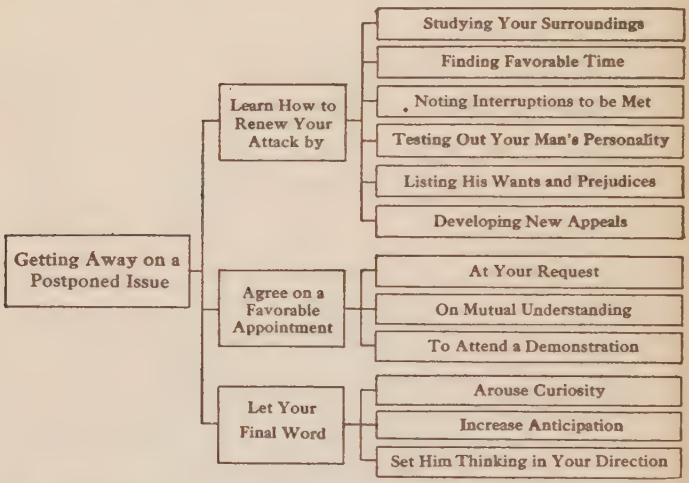
Getting Away on a Postponed Issue
Learn How to Renew Your Attack by
Studying Your Surroundings
Finding Favorable Time
Noting Interruptions to be Met
Testing Out Your Man's Personality
Listing His Wants and Prejudices
Developing New Appeals
Agree on a Favorable Appointment
At Your Request
On Mutual Understanding
To Attend a Demonstration
Let Your Final Word
Arouse Curiosity
Increase Anticipation
Set Him Thinking in Your Direction

CHART XXVIII: Your first visit does not always complete your interview. This chart suggests how to get the material for a renewed attack and leave your man in a frame of mind that welcomes your return

ward situations, embarrassing incidents and possible prejudice in the mind of your listener.

When you start, go.

Make sure that you have your point settled. If your man starts to talk, take an instant to decide whether you can afford to stay for the sake of the friendly chat he opens up. If not, get command of the situation and

put your plan into action. One talker usually takes the words from his man's mouth, carries forward the subject for an instant, then drops it and offers his hand with a cordial "Good-day." Another rises, waits for an instant, then extends his hand in a way that forces the listener to rise in taking it. Another finished talker uses an interruption—refers to a picture—offers a cigar —asks the privilege of the telephone or, as if by chance, knocks a paper from the desk, to break his man's train of thought.

Agreeing upon a definite appointment or making sure that you will be remembered when you pay a later call furnishes a neat scheme of departure. A bond salesman rises from his chair under pretense of gathering together his papers. He looks at his watch and then at his listener's desk.

"It is later than I thought and I see that you have many important matters waiting. About the tenth of next month I expect to have a proposition that strikes very close to your wants. May I leave my card with your secretary for follow-up on the tenth?"

Opening a Way to Resume an Unfinished Interview upon Favorable Terms

It often happens that lack of time makes it best to split an interview into two parts. In such a case your departure must be timed so that before you go you can develop your man's position, get a more or less definite appointment and speak a final word that sets him thinking favorably during the interim.

Said a salesmanager as he handed one of his agents a paper outlining a new house policy:

"You might glance over this pamphlet on the car tonight. It will give you some interesting facts along the line of the talk we have had. Then come in tomorrow at

ten o'clock and I will show you just where the plan helps you."

By a statement of this kind or by making the second part of the interview seem imperative, your withdrawal can be made of twofold value.

Unforeseen interruptions often force instant action in thus laying the lines of a new interview or breaking off the present one. Know the points to be rounded out and you can appear easy and off-hand, while leaving no advantage uncared for. A furniture salesman was interrupted in his talk with a young bride who had come in to look at dining room sets. A friend of the customer approached. To avoid intruding in the personal conversation, the salesman was forced to withdraw. His manner of excusing himself was full of cleverness and tact:

"Come in Saturday," said he, "when we are giving away a set of linen doilies with each table. If you come before ten, our assortment will probably be unbroken. And let me get in mind just which sets you like best." In this way he quickly developed the position of the prospect and clinched an advantageous return to the discussion.

When You're Through, Go

HOW hard it is for some people to get out after their visit is really over. One might think they had been built in your office and were waiting to be launched. —*OliverWendell Holmes.*

Part V

DEVELOPING PERSUASIVE POWER

Make Your Talk Your Trade-mark

PUT a blind man down at some business houses and they will teach him his whereabouts by the tone of their greeting. Bring him to a chance meeting with any employee of some concerns, and, from the style of the talk, he will know what house is represented.

The success of some enterprises is built upon the distinctive courtesy, fairness and skill with which their men talk business. Some employes succeed chiefly because they have caught this characteristic of a high-grade concern.

So the personality, good or bad, of your business—the way your public thinks of you—goes into every one of your workers—grows out of all.

Most business is spoken. Your talk and that of your associates chiefly determine this personality—*good or bad.*

Make your business talk an attraction. Make the personality of your house an advertisement.

See that not even a blind man can mistake its fairness or its welcome.

Make your business talk your trade-mark.

HOW TO DEVELOP POWER IN BUSINESS TALK

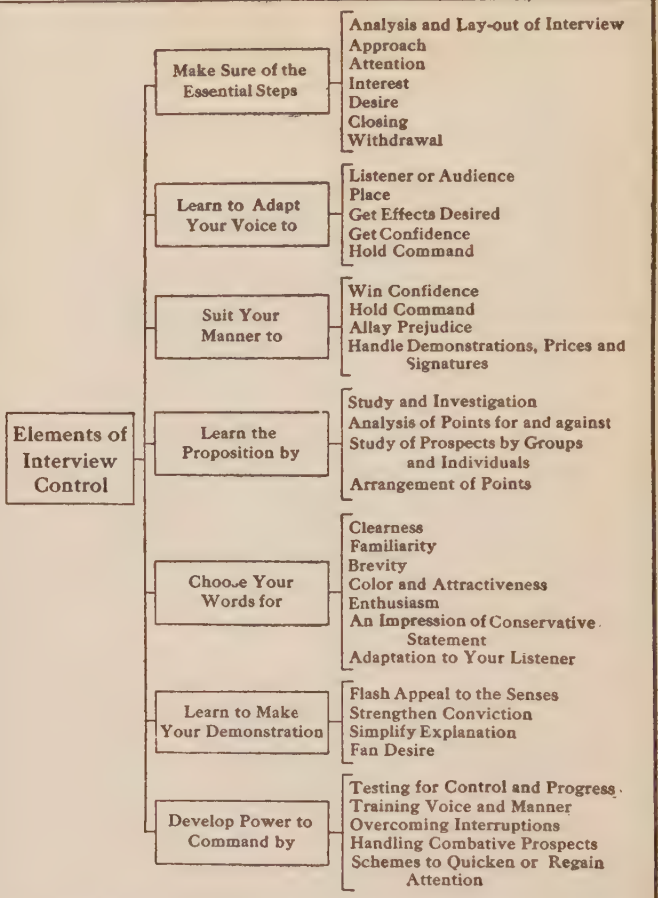

CHART XXIX: Persuasive power grows as the talker masters the essentials of interview control. Frequent comparison of your own talk with the elements here listed develops effective English and more shrewd power to sway the decision

CHAPTER XVII

How to Make Your Talk Hit Harder

KNOWING what to say and what motive in your man to strike at is the basis of success in business talk. But you must put hard hitting power behind your plan and into your words.

An executive known now as a diplomat in the business world began as a failure. He knew his proposition from every angle, he could answer any objection, he could make an effective approach and smooth down prejudice, but he rarely carried his point.

He knew what to say but not how to say it.

Gradually he worked out a plan to vary his manner as he varied his words. He learned to judge men by their features, by their hands, by their signatures, by the way they worked and their mannerisms about the desk, counter and work-room. He divided men roughly as (1) intellectual, (2) credulous, (3) sentimental, (4) perceptive or (5) obstinate. The intellectual type of man he at once recognized by his large, well-developed head and high fore-head, the perceptive type, by a sloping fore-head and protruding eyebrows. By the well recognized characteristics that go with each type, he learned to fit his presentation to his man.

He adapted his voice, his manner and his statements to these types of men, going at the thinker straight-for-

ward, logically, business-like; at the man of sentiment with a friendly remark concerning a favorite picture or any object that offered a clue to the prospect's interests; with the obstinate man, he forestalled arguments by an elaborate show of reason and by linking his proposition with his man's strongest convictions or love of flattery.

Experience has made character reading easy with this executive; proper voice and manner have become automatic; coupled with an instinctive knowledge of what to say, the acquired ability to take advantage of every situation, has built up success.

Going rough-shod over your listener's characteristics and wishes; putting yourself too far above or too far below his station in life; allowing your voice to become tiresome, monotonous, unpleasant, too weak for dignity, or harsh, sarcastic and unfair; displaying awkwardness and embarrassment, and talking beyond your point, are some of the power leaks in business conversation.

Tact means simply adapting yourself to your man in voice, in gesture, in manner, in demonstration.

"Eye work," as one talker calls it, often drives home a proposition quicker than any amount of talk.

"I always let my man figure it out," says a shrewd insurance solicitor; "it proves more, carries more weight and pulls harder for him to see his own figures than to hear all I have to say."

Proving to Your Listener That You Are Talking for Him

Sales at the counter often hinge solely on tact in making a customer's quest your own. Letting your man come to you the length of the store or delay in greeting him, in making change and in disregarding first comers, takes the punch out of anything the clerk can say.

A customer stepped into a cigar store in the Flatiron

Building. Without a word, the salesman opened the case, took out a box of cigars and extending it across the counter, met the purchaser half way.

"Here is a fresh box," he said.

That show of a personal interest—that memory for the customer's favorite cigar—is the sort of tact which wins interviews. There is subtle flattery—a shrewd appeal to pride—in any remark on this order, which often lends just the needed force to your talk.

A restaurant waiter once passed on this hint to a salesman who had been swamped with complaints. The traveler represented a millinery house which kept sending him word that certain lines were sold up. Whenever he had to tell this to a customer, there was trouble. No explanation satisfied.

One day the salesman stepped into a restaurant towards the fag end of the luncheon period. He ordered. In a few moments the waiter returned.

"Sorry, sir, but we're out of that."

The salesman frowned. The waiter bent towards him.

"We've got some, sir," he said, in a low voice, "but I looked them over and they're not good enough to serve you."

The flattery drew the sting—showed the salesman a way out.

The salesman wrote his house never to write that goods were entirely out if instead it could say with truth:

"The only items we have in this line have had use as samples and are slightly shopworn, so that we could not think of shipping them to a valued customer of ours and yours, such as Madame Cooper."

In the same way, a demonstrator excuses immaterial imperfections in his line by explaining how production has been forced to meet an extraordinary demand.

An executive forestalled the complaint of a higher official by a sympathetic smile at his heaped-up desk and by the remark, "You don't want to look over this proposition until I get it in final shape, do you? I knew that you would be busy and so I have been planning not to check up with you until I had everything assembled so that you could see just what details might need change."

From a feeling that his authority was being disregarded, the official at once turned to appreciation of the man who was carrying his own share of responsibility.

Playing upon Your Listener's Imagination with Sincere and Careful Statements

Over-statement is almost always discounted by your hearer. Frankness and sincerity lend power. A careful, conservative claim leads your listener's imagination to read value into what you say.

In handling the difficult questions of quality and price, nothing is more effective than to show your man that he can believe all you say and more.

A saleswoman who has made a record in selling higher priced goods than the customer first asks for, always shows the inquirer something at the price she names.

"This is an excellent suit," she told a lady customer. "It will give you style and fashion." Then casually as she demonstrated the suit, she picked up a more expensive jacket.

"You see the style is just the same as in this higher priced line," she explained confidentially. "So far as style and lining are concerned, I would as lief have the lower priced suit."

"What makes the difference in price?" inquired the customer, attracted by the better line.

The saleswoman then went through a comparison, admitting the finer quality, better wear and more expert

fit of the higher priced suit, while all the time defending the cheaper garments. Her sincere and conservative explanation focused the customer's wishes precisely as the saleswoman desired.

Where a signature must be had to clinch your talk, this easy, matter-of-course manner is essential to success. Haste in flashing an order form or contract blank frightens off many a signature that is practically won.

A business man who has mastered this phase of the interview, wins assent, then takes it for granted and drops into a more familiar tone suited to the listener who has already lined up. His remarks reinforce his man's decision. The natural thing as he turns to leave is to put the blank before the prospect, uncap the pen and say:

"If you will just put your name on this line, please—"

And the matter is closed without a sign of strain.

Making your talk strike with maximum force, means study and practice of all the little schemes, plans and mannerisms, which add weight to the right word. An experienced talker always senses when a statement fails to carry the drive which the words seem to have. He goes behind the words to the order of presentation, the tone and manner, the thought and attention. He makes sure that his talk is not only well worded, but well played.

Be a Better Talker

WATCH the effect of your words. Make a mental note of the ones that flash your points quickest and use them on your next listener. Tighten your grasp on the English language.

CHAPTER XVIII

Training Employees to Talk for the Business

TRAINING more than two thousand routine employees in the use of uniformly dignified and pleasing business talk is the recent undertaking of a metropolitan store. Today the business has a personality so attractive that a blind man could locate himself by the courteous, well-bred tones of its salespeople. The extent of the plan of training makes it an important phase of store management.

Every new employee first receives a book of house rules, policies, duties and responsibilities. Weekly lectures and inspection trips through the store give the employees a general view of the organization and make them feel the need of administrative rules. Training classes teach specific sales methods and diplomacy in talk. At open meetings the employees discuss dress, bearing, dignity and cheerfulness.

The appeal to the employees throughout is that of "you" interest—the value of sales training as an asset to the employee in later life.

What is worth while and has been accomplished in this store, is worth while and can be accomplished in every business organization. *What your employees say tears*

down or builds up your business. The words of your shop superintendent, your foremen, your credit manager, your complaint man, your telephone girl, information clerks, delivery men, salesmen, men in the production departments, give outsiders the only glimpse they get of your establishment. To make that glimpse attractive is an asset.

Before you undertake to show your employees *what to say* and *how to say it,* however, they must want to talk business attractively. You must show them *their interest in improving their talk*—in acquiring courtesy and effectiveness.

Making Your Employees Eager to Learn Effective Business Talk

A book selling concern interests its employees by putting a premium on good talk. Five weekly money prizes go to employees selected by inspectors who hear and compare the value of departmental and counter talk. Restrained, dignified and courteous speech, proper shades of interest in greetings, methods of handling difficult sales and patience in serving irritable customers are among the points scored in making the awards.

New employees of an enterprising grocery are required to give the afternoons of their first week to schooling in house policies, rules of attendance, dress and conduct in the store, methods of holding interest and leading customers to purchase, ways to handle difficult sales and the basis of *service to the public* on which the store's success rests. By turning over the final instruction hours to the employees, the store fits individual needs and induces its workers to take the initiative in developing their abilities.

Friendly competition underlies the method used by a shoe concern. Weekly meetings are held, where each

employee brings up for discussion examples of clever or untactful conversation heard on the floor. A telephone company allows its older employees to instruct new operators, and thus prompts them to feel their own faults in voice and words. Question boxes to be opened at frequent employees' meetings and weekly bulletins of store talk, edited by employees themselves, are other ways to form the habit of noting right and wrong—effective and ineffective business talk.

What Employees of Store, Office and Factory Ought to Say

Talk that builds business and helps to fix the desired house personality has two phases "What to say;" "How to say it." Big concerns and employers gather their men into lecture rooms and by chalk talks, lectures, open discussions and picture series show their men just how the tactful foreman wins the enthusiasm and efficiency of his workers, how the successful store manager goes from counter to counter and in the most helpful way assists a clerk to close a sale or handle a complaint, how the salesmanager gathers his men into a monthly or an annual conference where difficulties, objections and successes in the field of business talk are analyzed into practical points, how the tactful collector differs from the man who relies on threats and how the office manager depends for efficiency upon his tone and tact in arousing the ambitions of his people to advance themselves.

Many offices, stores and factories issue instruction books giving stock greetings, questions and replies. One of the most successful plans of this sort is to issue a house organ once or twice every month. Among the store news and personal items that make the house bulletin interesting to every employee, are intermixed in-

formation like the following, which gives the employee precisely the data he needs in talking with other workers or outsiders:

Analine dyes are made from coal tar.

Balbriggan means unbleached as applied to hosiery and underwear.

Calendar is the glossy finish given to certain cotton fabrics.

The difference between woolens and worsted is that the woolens are woven from the short wool fibres that have no felting qualities, while worsteds are woven from the long fibres, so as to have a smooth, glossy surface.

At holiday time, suggest to your customers in a polite manner that taking small parcels with them will insure their being received in time. This means a great relief to the house both in pressure of delivery service and in the complaint department.

Do not lose your head no matter how many people are in front of your counter clamoring for attention. First come, first served, and attend to every one in a polite, attractive and thoroughly well poised way.

In the business where information is scant, the questions "Is it all wool," "Is it all linen," "Will this gingham fade," "Will it wear well," "Will it split," "Will it rip" and hundreds of other questions, objections and blanks in the customer's knowledge of the goods cause delays, take the time of two or three sales people, slow down the business machine and make the inquirer dissatisfied. Men who are old in the business or constantly in touch with it, know what facts the employees throughout the plan will need to put into their business talk. Organizations which have scored unusual success have almost invariably put down this information of employer, floor men, buyers, advertising manager and department heads, in black and white, and proved to their employees that it is worth knowing.

A department store training school teaches three thousand store employees to say "Good morning" and *to mean it.*

The manner often speaks louder than words. To voice your point effectively, to make words show the "you" interest, to handle the question of price courteously and in a tone that encourages buying, never to let weariness or impatience offend, to handle fellow employees with the tact that makes for team-work, are some of the points which you must consider in training the men who talk for your business.

Some employers have attempted to put manner of speech into their rule books, appealing to employees on the ground of their own advantages, culture and advancement, to:

Avoid slangy, boisterous and impatient talk.

Learn customers' peculiarities and respect them in your talk.

Accept the customer's pronunciation of goods where there is a chance of giving offense by correcting it.

Avoid combating prejudice and attempting to reform the people with whom you do business.

One store holds little twice-a-week conferences of employees who can be spared from the firing line during slack hours. Those men and women who are recognized as most expert in business talk go about the store studying the customers and the tones employees use in dealing with them. The conference is usually a friendly chat at which errors of manner are discussed and corrected, and business building plans are worked out. The clerk is taught, for example, that to inquire "Gloves?—Do you want to pay $1.00, $1.50 or $2.00?" sometimes develops the price question too quickly—that a better way often is to arouse a desire in the listener and then show how quality grades up with price.

One very effective idea here developed was for the clerk who had made a sale to suggest some other attractive line or novel display in which she thought the particular customer might be interested. For this purpose,

proofs of the daily advertisements are circulated ahead of time for study by all employees.

Such a conference among the employees of a men's furnishing store developed the plan of saying—"Will you pay for this?" instead of "Charge?" The new turn of the question doubled the amount of cash taken in daily and relieved the collection department of a heavy load.

A concern which does a large business by telephone has developed a telephone voice, phrasing and manner which is drawing trade from all directions. Its instructions are first put on paper and then drilled into the employees by weeks of service on a private wire connected with an expert salesman-operator.

The plan of training recognizes that business conversation by telephone has definite conditions to meet. A friendly manner, which in personal conversation may relieve an abrupt phrase, cannot be appreciated over the wire. A customer who is kept waiting at the telephone cannot be expected to have the patience of one who is in the store and sees the sales people hurrying to serve everyone in order. The training course, therefore, requires a set procedure at the telephone.

The employee first takes down the name, address and telephone number of the prospect, so that he may be called back if the connection is broken before the order is complete.

Following this set outline of procedure, is a list of "what not to say" and "what to say." The abrupt "Who is that?" "Sure!" "No more deliveries today" and the like, are trained out of every employee who does business over the telephone for the store. Replying to the request for a certain clerk when busy, the salesman replies: "She is not at liberty just now—May I help you? * * * Then shall I tell her to call you later?"

When goods are requested to catch a delivery which is just going out, the answer is, "I shall be glad to mark them *special* and see to the matter myself."

Such training methods give the employees of store, office and factory a glimpse of the correct principles behind persuasive talk. They help the employee to adapt himself to the interests of his listener—to build satisfaction and thus to make the personality of the house more attractive. In every successful case, however, the example is set by some man at the top. In one store, the president of the corporation has transmitted his kindly courtesy and interested manner throughout the organization. So persuasive is his conversation and so cleverly is it built upon the "you" interests of his listener, that his subordinates are almost universally ambitious to make their talk contribute to the business building personality of the house.

House Personality

YOUR business is but the lengthened shadow of yourself—its personality the reflection of your own. Train your employees to work together. Make them feel they are related units in the organization. Each should know he is with the house for its good; that every word he utters, every courtesy he extends a customer, molds that customer's opinion of your house. Only then will your organization build correct personality. Only then will its units combine successfully in the mosaic of the efficient whole.

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